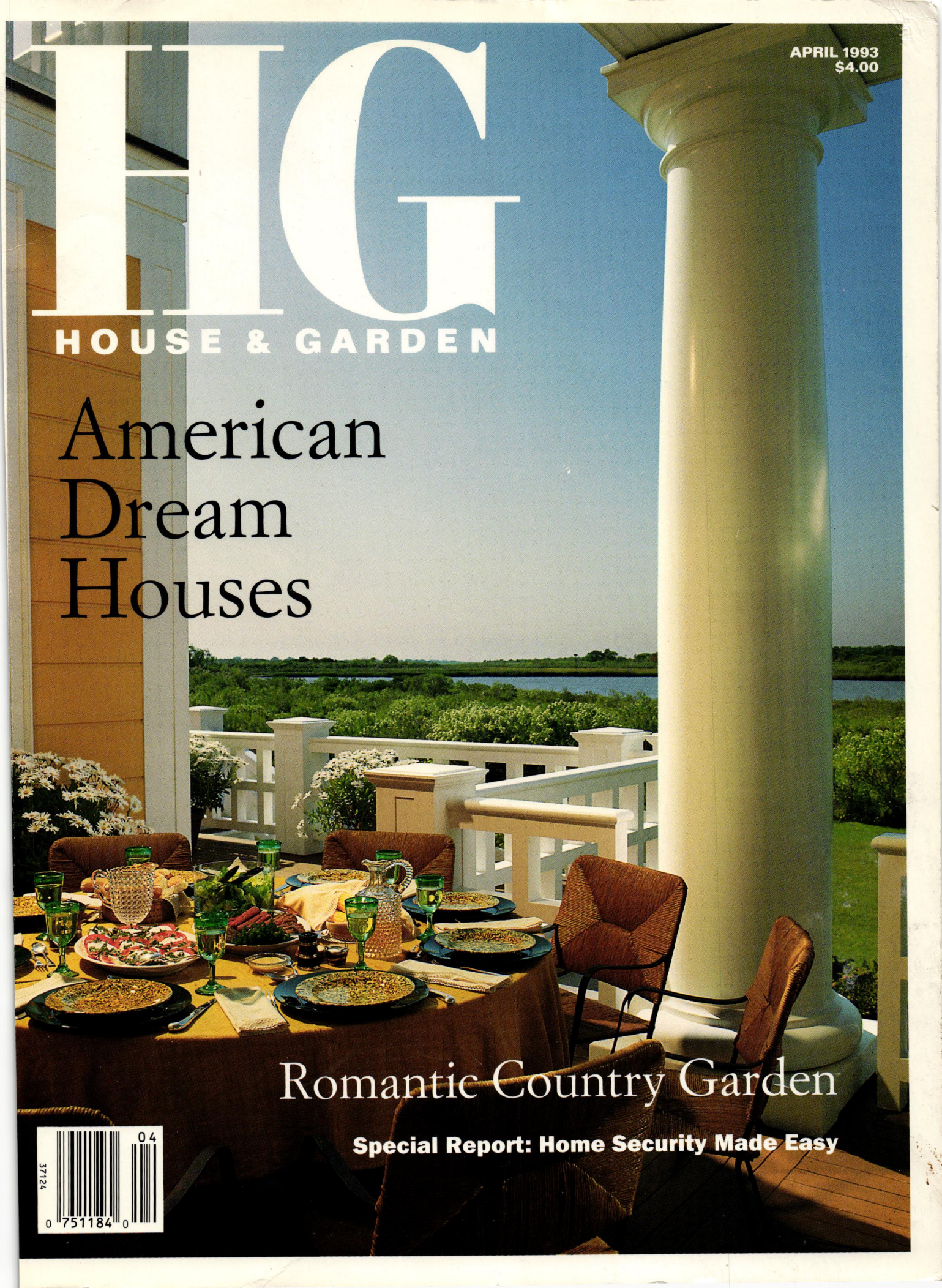
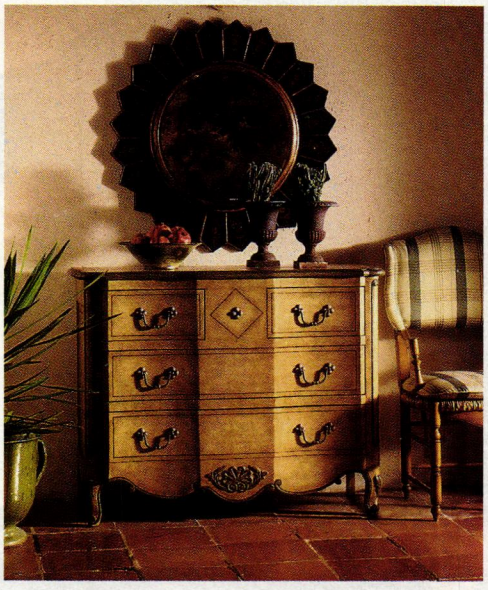

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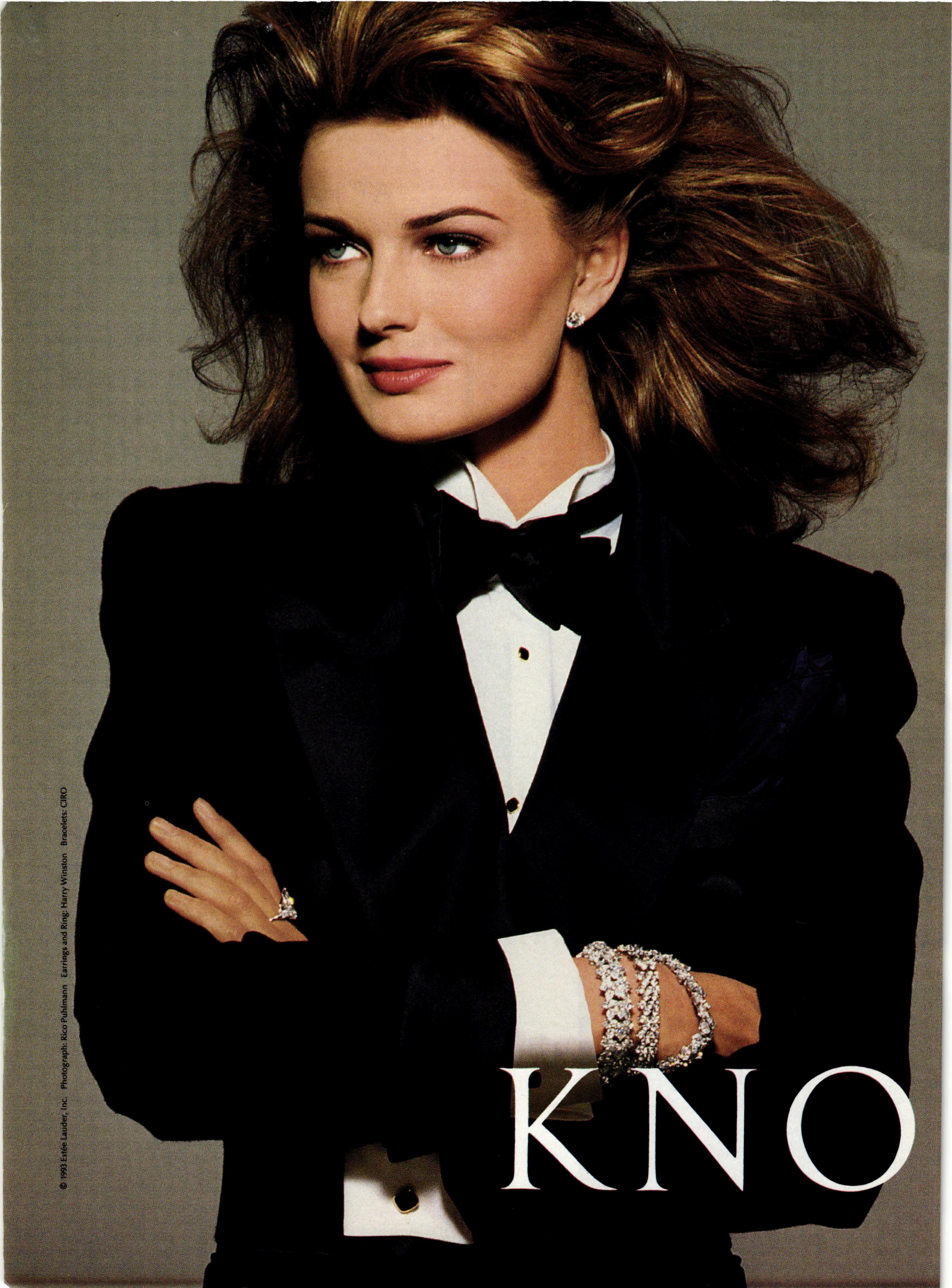


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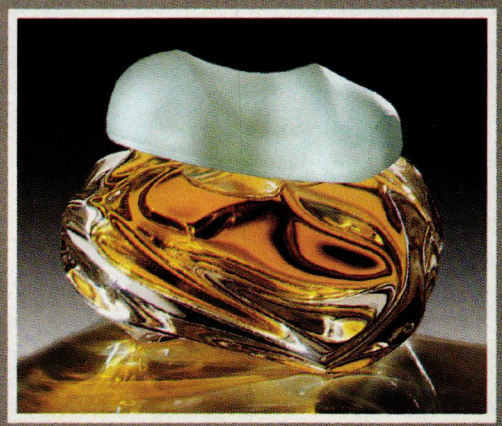
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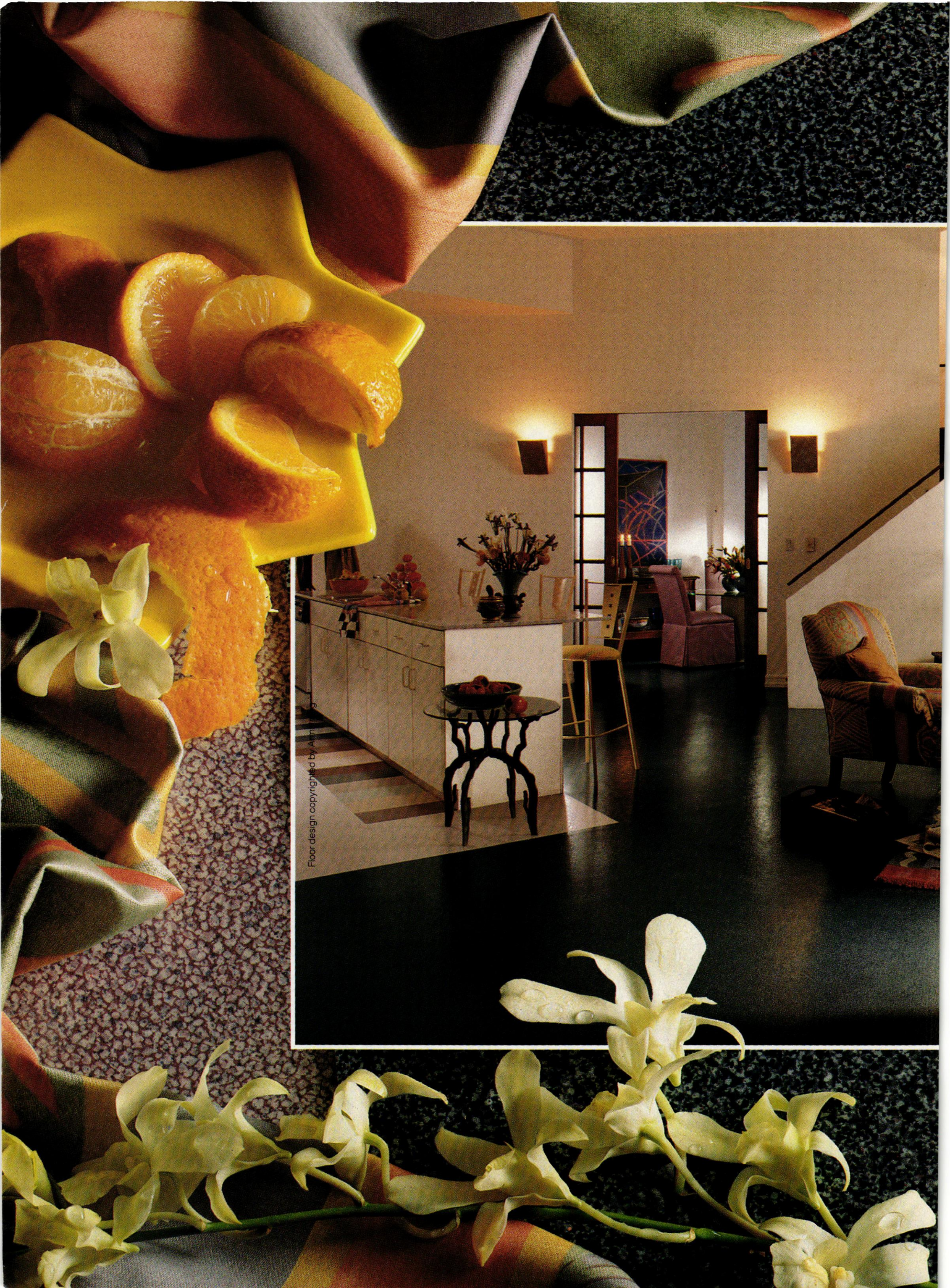


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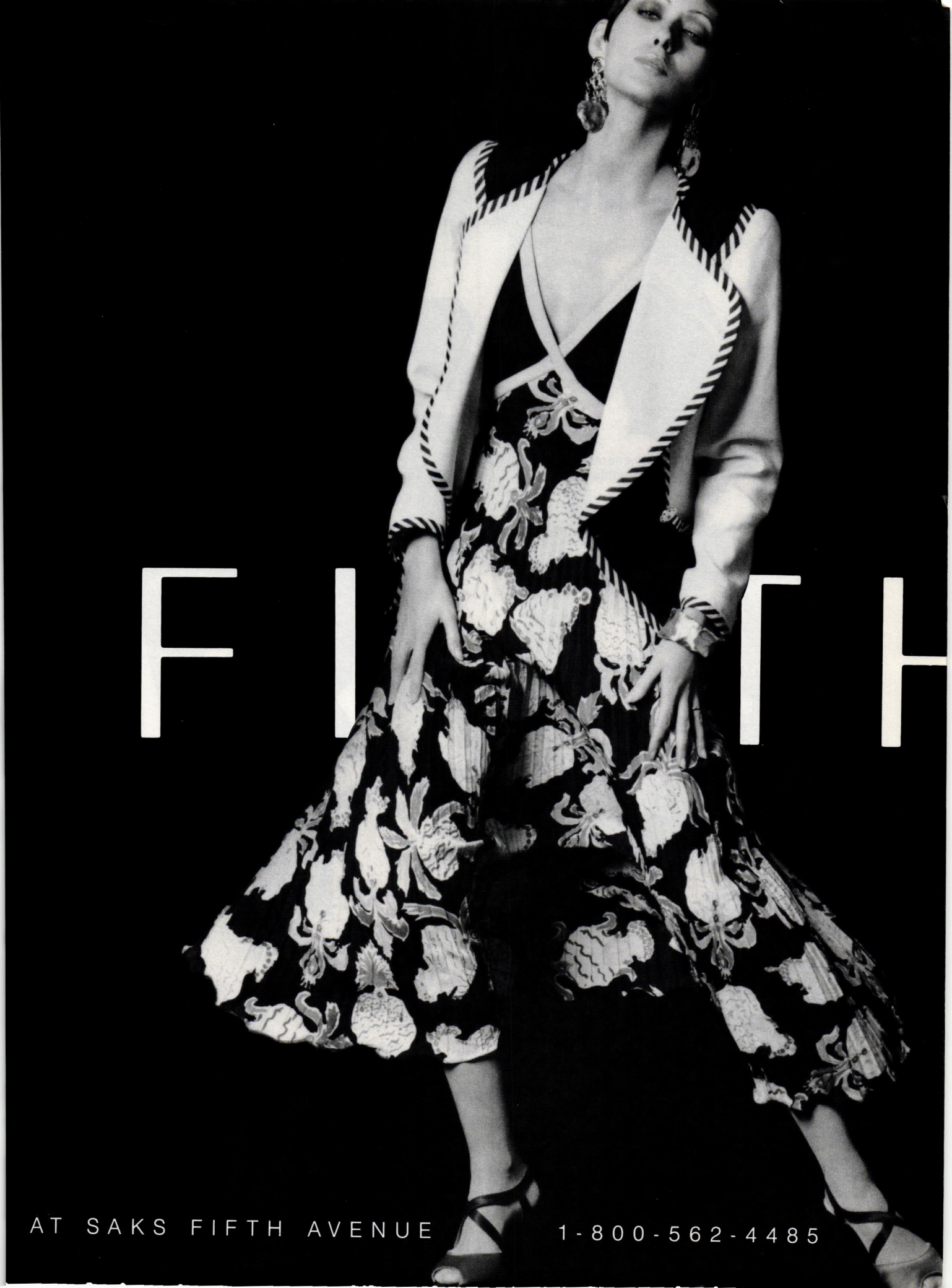
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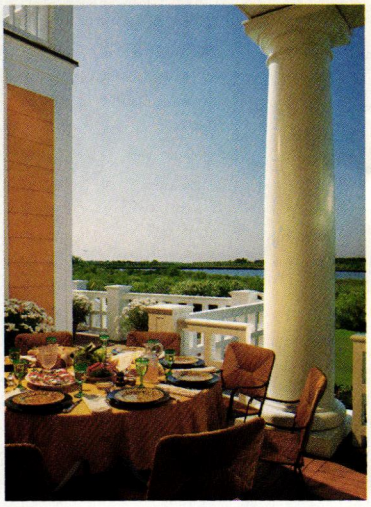
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House & Garden
April 1993 Volume 165, Number 4



ON THE COVER

A table set for an alfresco meal on a terrace outside the dining room of Mica and Ahmet Ertegün's retreat. Photograph by Scott Frances. Page 92.

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The Story of a Couch



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FROM LEFT: OBERTO GILI; MONICA STEVENSON


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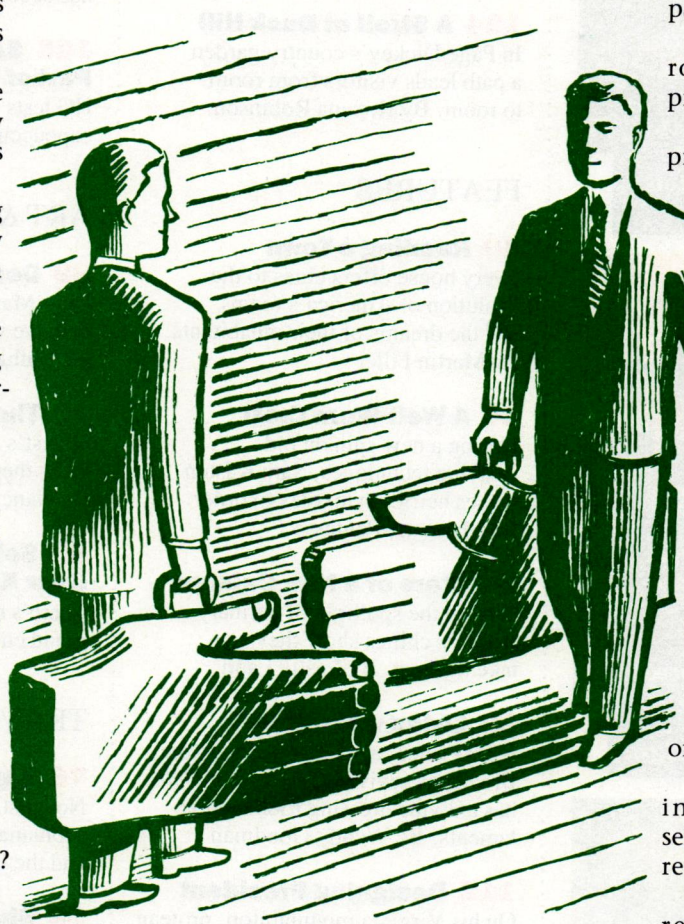
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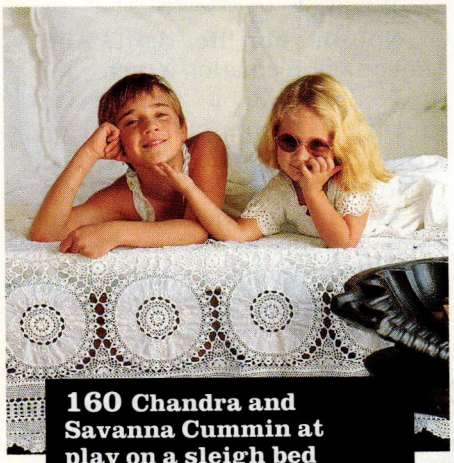
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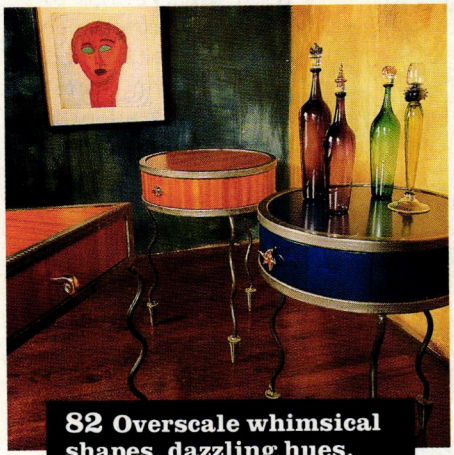
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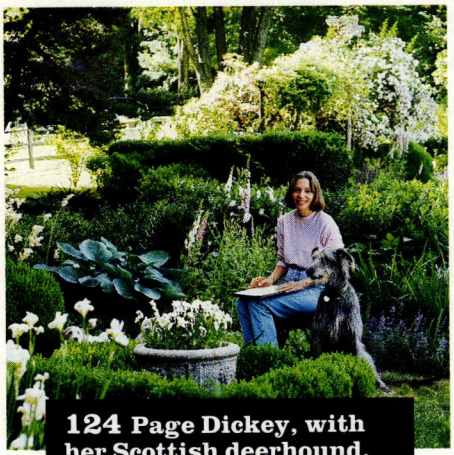
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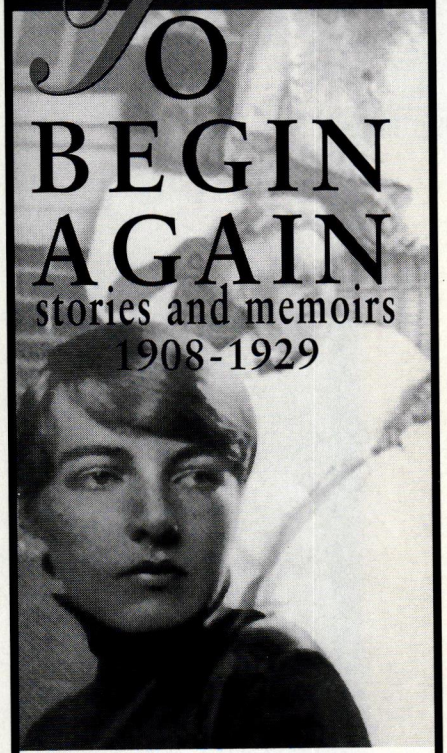
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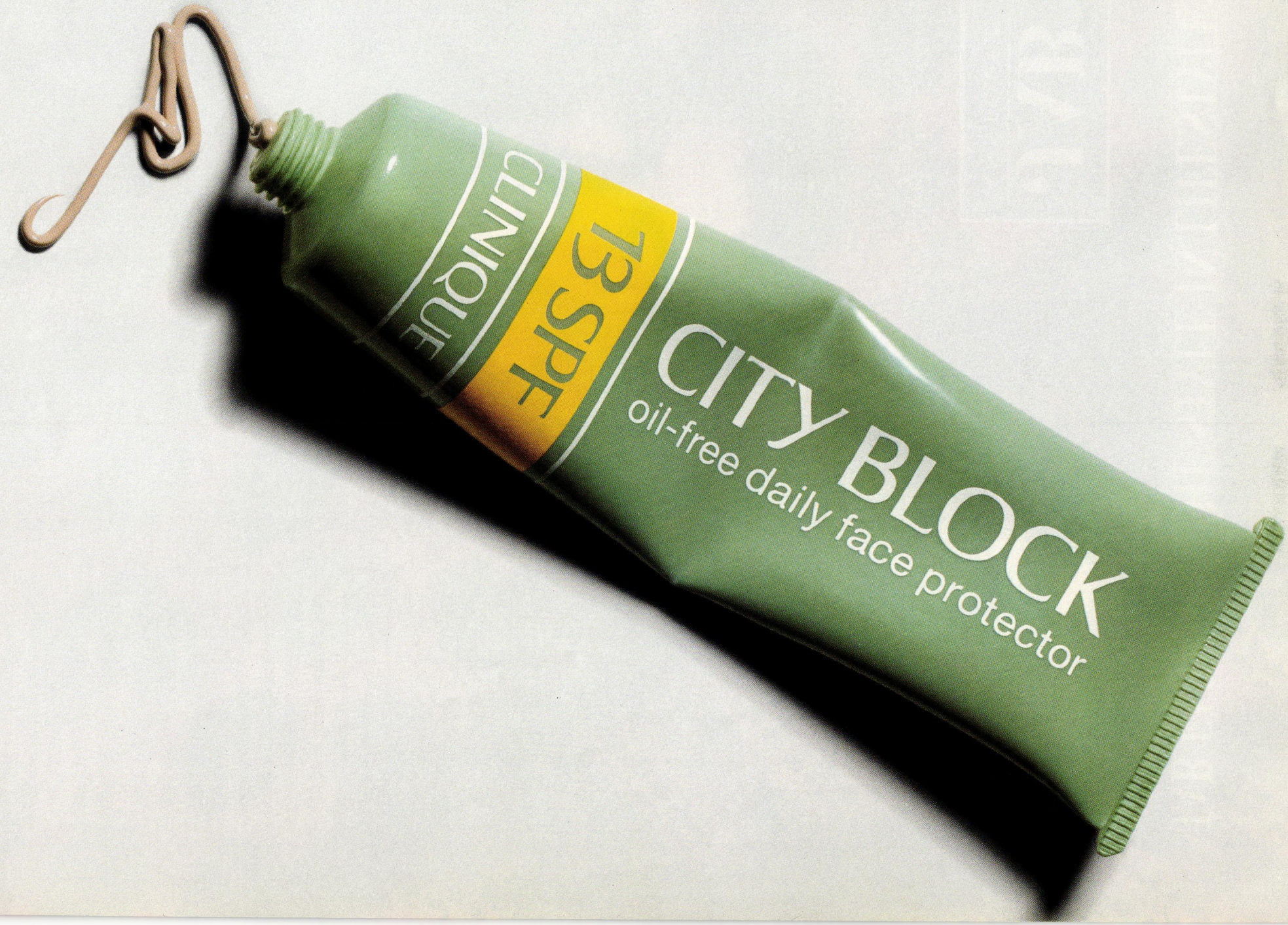
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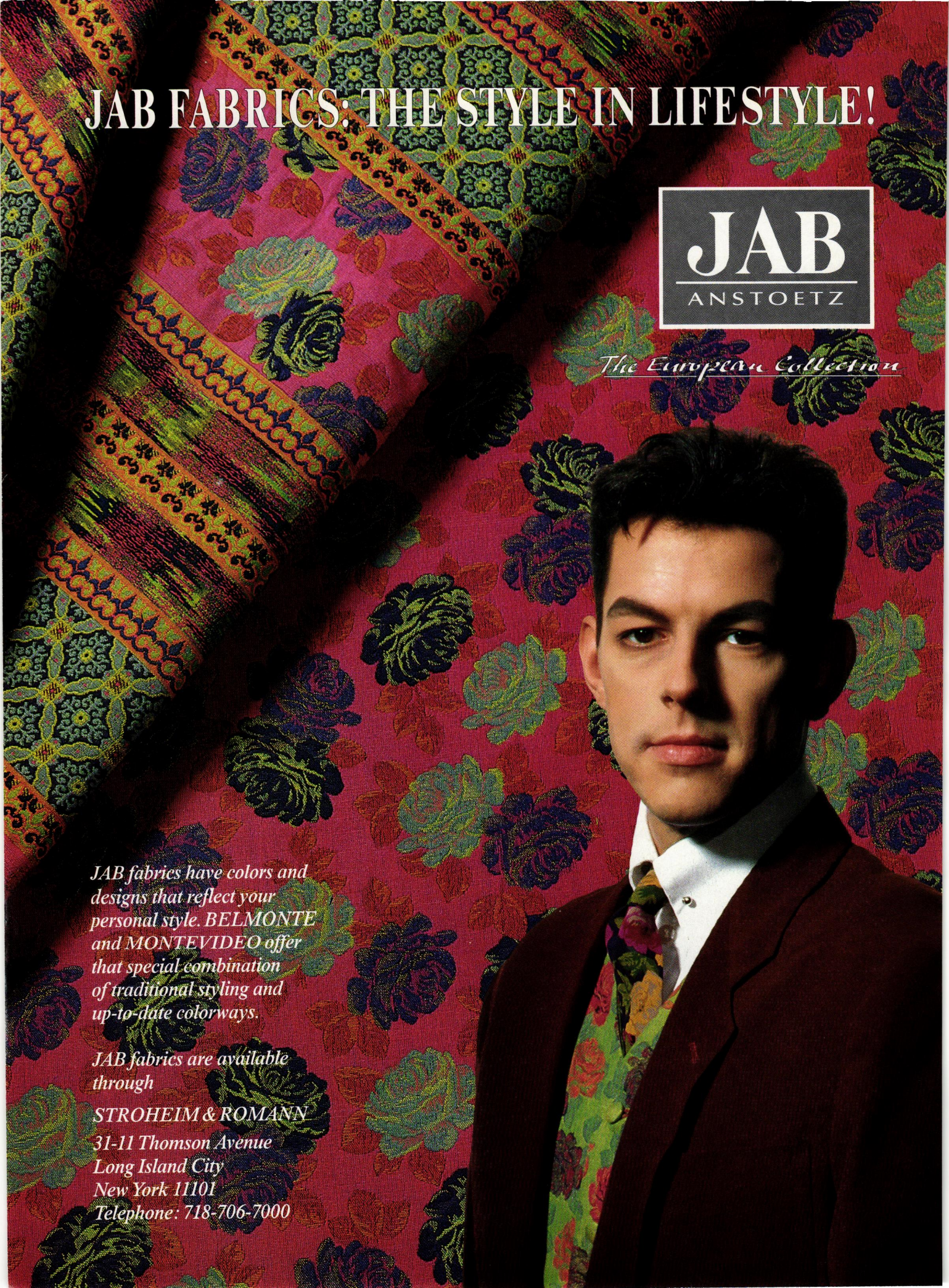
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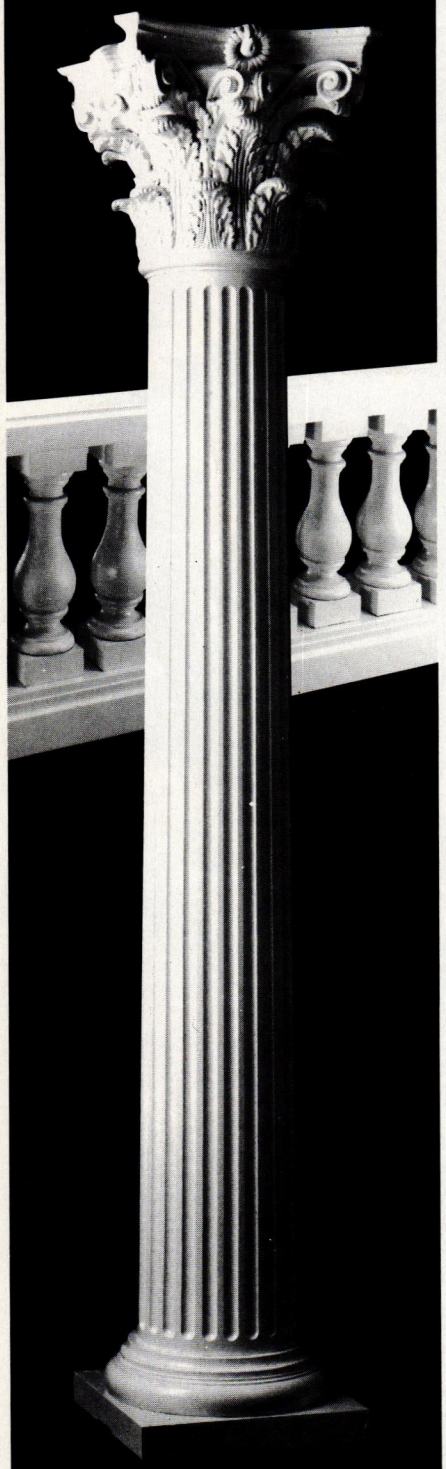
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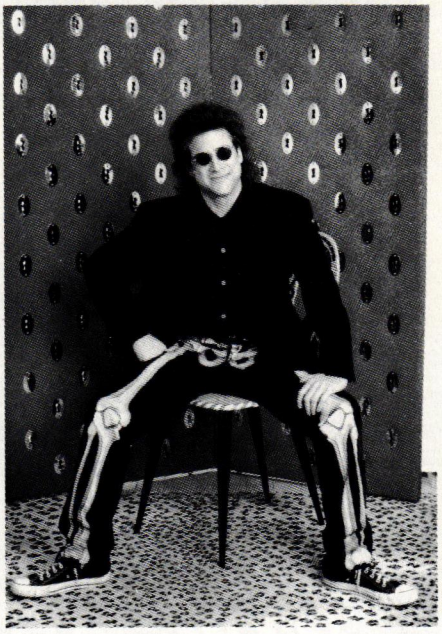
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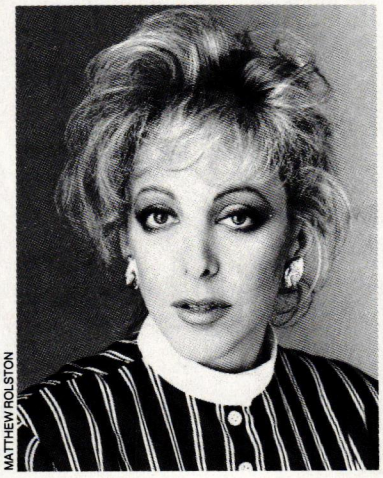
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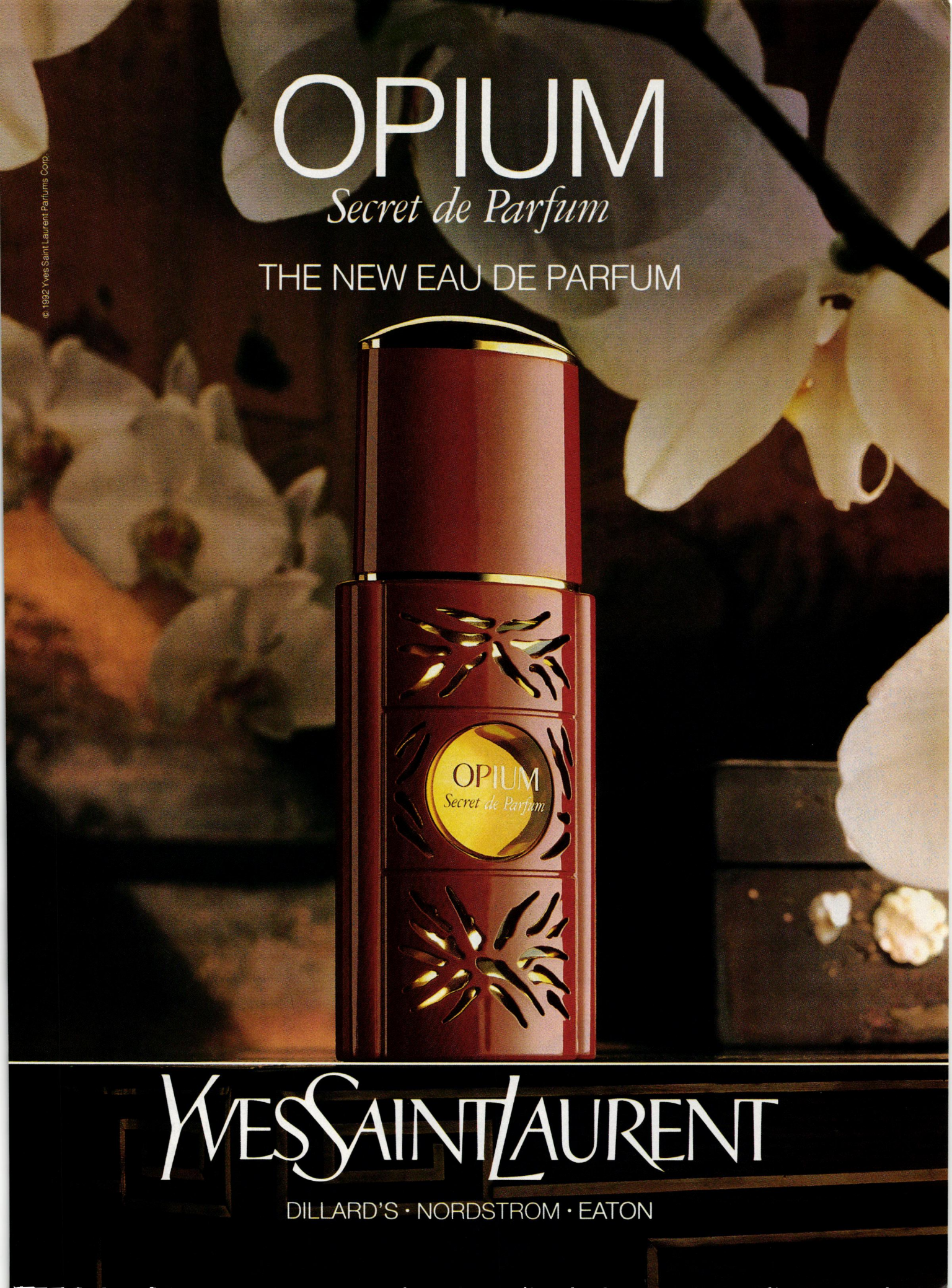
Wendy Goodman, HG's new creative director, has been the magazine's style editor for the past three years. This month, she finds herself in the spotlight rather than behind the scenes. Photographer Oberto Gili, himself a frequent HG contributor, turns his lens on—and writes about—the Greenwich Village duplex he and Goodman share. Goodman's location shoots for the magazine keep her crisscrossing America and Europe almost nonstop. "I see the most beautiful, intriguing houses in the world," she says, "but I'm always happy to come home to my own."


GEORGE LANGE

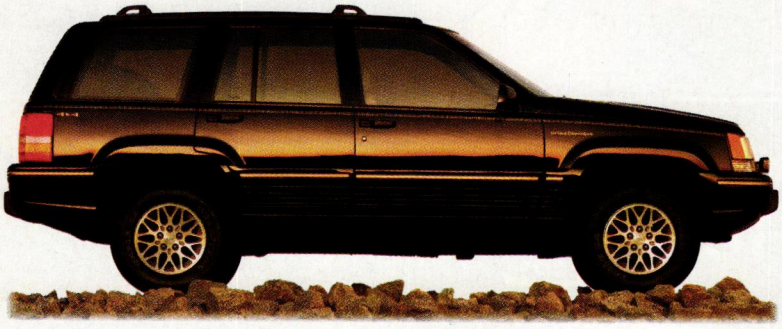
Richard Lewis, an actor, writer, and comedian, has logged in numerous appearances on *Latenight with David Letterman* and HBO, costarred with Jamie Lee Curtis in *Anything but Love*, and appeared at Carnegie Hall. Lewis's current projects include playing Prince John in Mel Brooks's upcoming film spoof of the Robin Hood saga and developing a new TV series. Of his idiosyncratic Hollywood house, Lewis quips, "One friend said that visitors should be given headsets with an audio tour."


MATTHEW ROLSTON

Julie Baumgold visits Di and Arch Cummin on their West Indies island of Little Saint James. "The assignment was not what you would call a hardship post," says Baumgold, who lives in New York and Connecticut, "where there is no topless snorkeling." Baumgold is a contributing editor of *New York* magazine. Her novel *Creatures of Habit* will be published by Knopf this spring.


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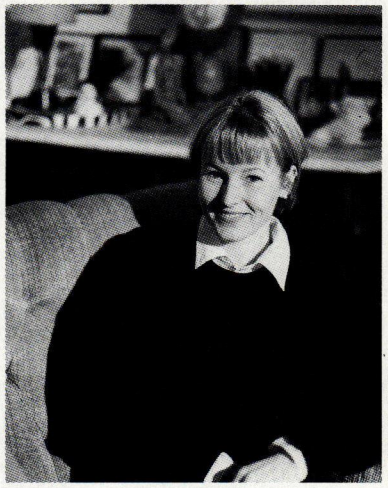
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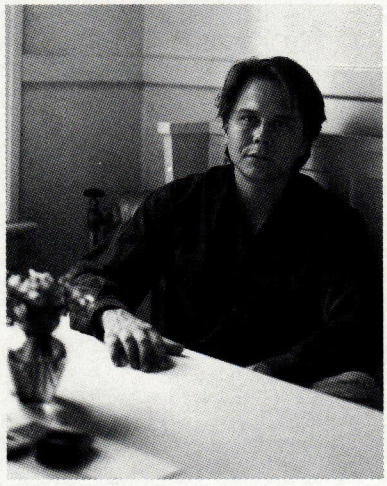
Showrooms to the trade in Dallas and High Point.
Hekman Furniture, 1400 Buchanan SW, Grand Rapids, MI 49507-1683.

contributors notes



CHRISTOPHER ASTLEY

Amy Taran Astley, an associate editor of HG, writes about painter and fashion muse Angel Dormer, whose tiny quarters are "ideal for her since she does everything in miniature." Astley's taste, like Dormer's, leans toward the unconventional—"the result of growing up in the only red house in a Michigan town of white clapboards."



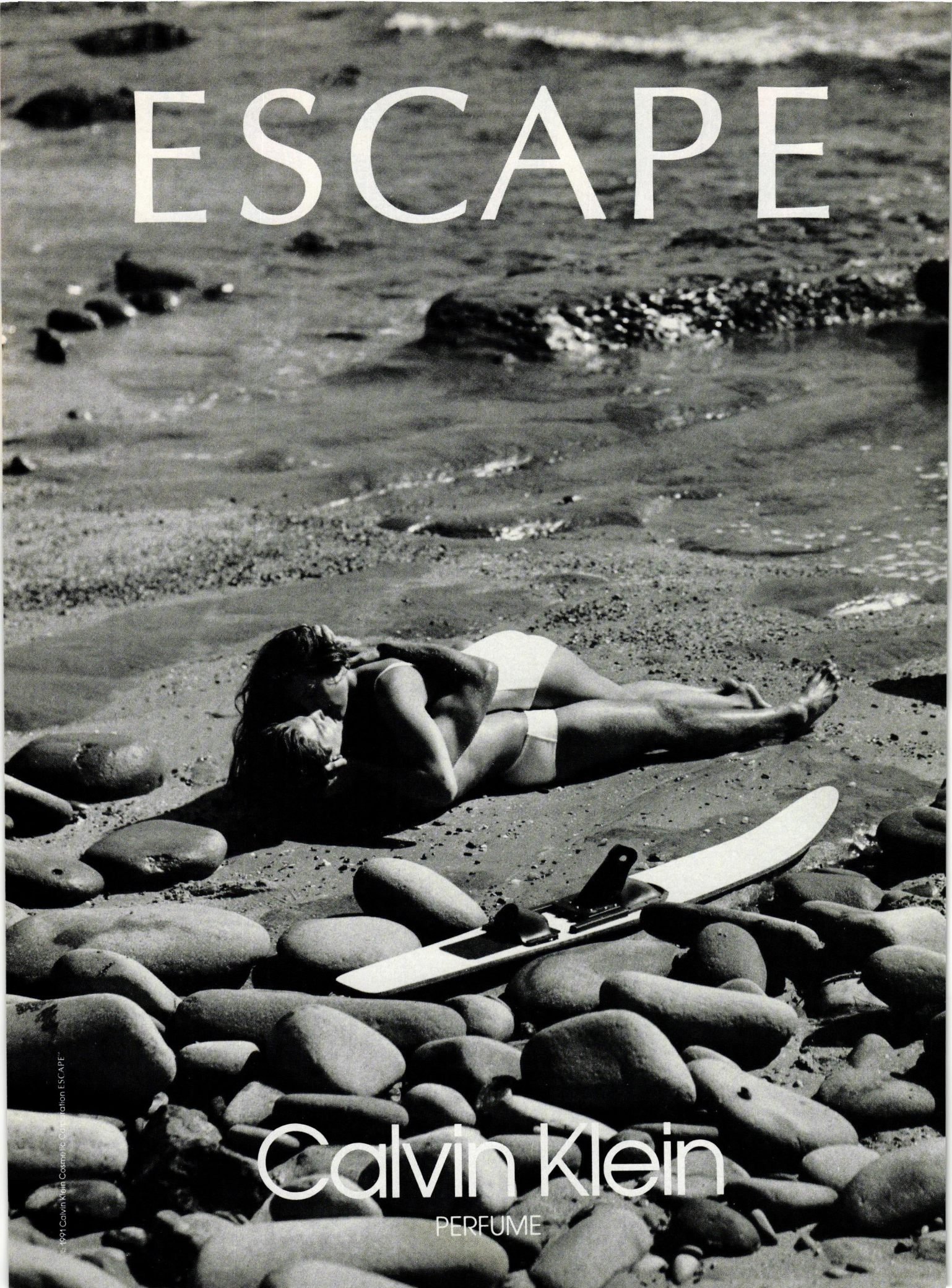
KURT MARKUS

Walter Kirn, a former editor of *Vanity Fair* and *Spy*, now lives in Livingston, Montana. "Reading forty magazines a week for a media review column made me want to relocate to a place where they don't even sell that many magazines." For HG he recounts a Montana mountain trek with pack llamas and four-star camp cuisine. Kirn is the author of *My Hard Bargain*, a collection of short stories. Pocket Books recently published his first novel, *She Needed Me*.



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NOTES

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



Paris interior architect Rena Dumas, *above,* likes people to invent new possibilities for her furniture designs, which is why, she says, her new Pippa II line for Hermès is both collapsible and portable—''with all my pieces you can change a room in a second.'' The desk with X-shaped legs folds into a tidy package, while a chaise laced with leather straps looks like a minimalist version of Napoleon's campaign bed. A leather screen comes with a pocket, a removable brass hook, and handles. In the background, Pawnee and Les Amériques scarves by Hermès. (For stores 800-441-4488, ext. 1071)

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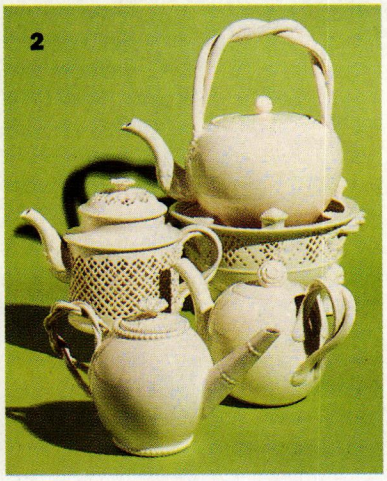


1



5

1 The surf's up on Sasaki's Pompeii china designed by Loretta Agro. Five-piece place setting, $75. For stores (212) 686-5080.



2

2 Leeds creamware is being made for the first time in more than 100 years by Classical Creamware of England. Tea and chocolate pots are among the examples at Guilford Forge, Guilford, Conn. For catalogue and East Coast stores (800) 484-4135 (code 1070); West Coast (714) 599-4831.



3

3 Wicker library table, 54 inches in diameter, is part of the Ralph Lauren Home Collection's new line of hand-woven wicker furniture in natural, white, and green with mahogany frames. For stores (212) 642-8700.

4 Los Angeles designer Larry Totah has given the classic ladderback chair a nineties twist. "I've interjected a fluid form," says Totah of his curvaceous maple Bardot chair with rush seat. Available in black and five other colors. For stores (213) 467-2927.



4

5 French 18th-century document textiles inspired Pierre Frey's spring collection of cottons in quilted, matelassé, and piqué textures. Several are reversible. All come in Provençal colors: raspberry, saffron, bright blue, clear green. To the trade at Fonthill. For showrooms (212) 755-6700.

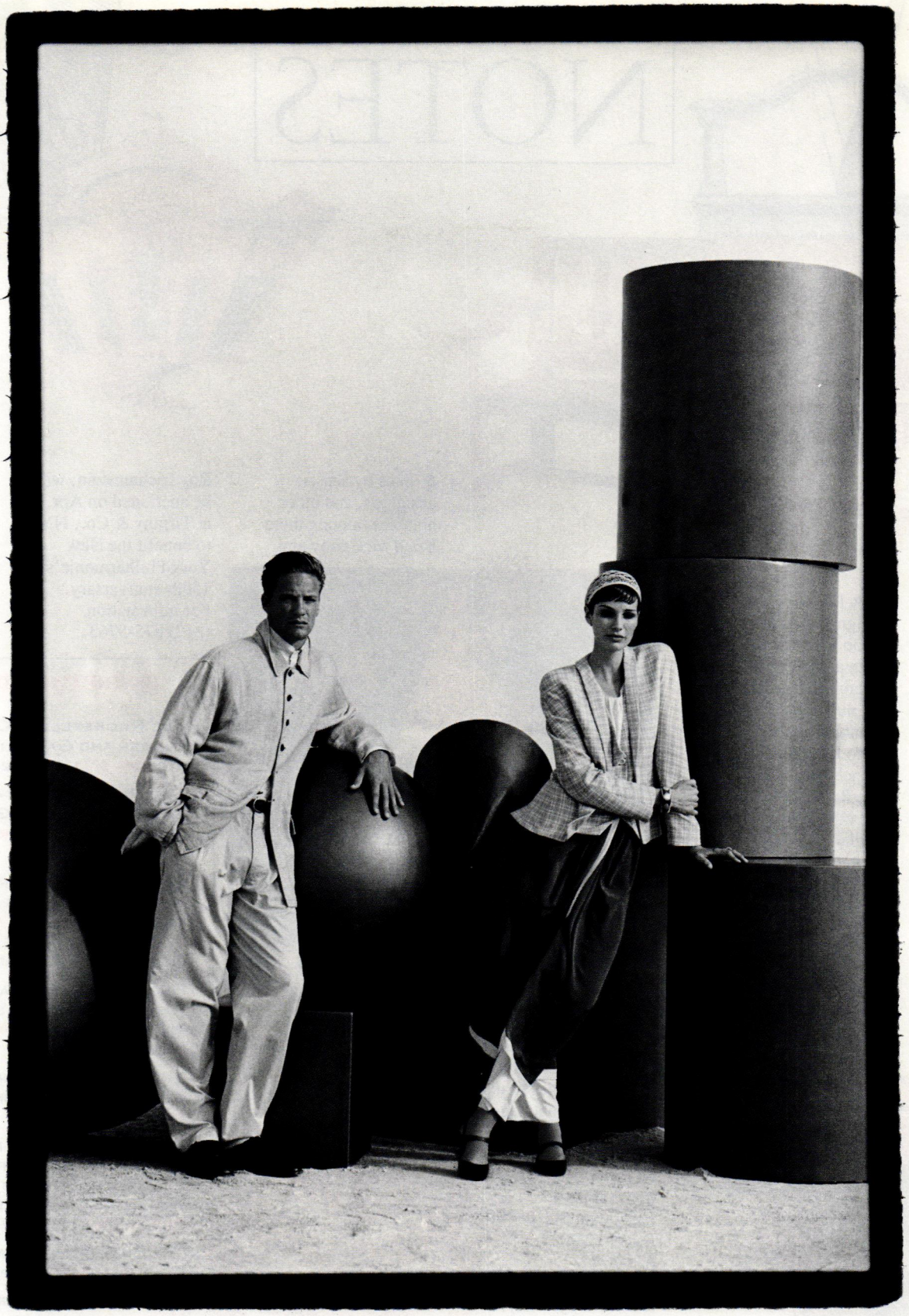
6 The Council Chamber, c. 1800, at Château de Malmaison, where the Louisiana Purchase was negotiated, has been re-created for the Napoleon show at the Memphis Cook Convention Center, Apr. 22–Sept. 22. For information (800) 755-8777.



6

CLOCKWISE FROM TOP LEFT: MONICA STEVENSON (2); DAVID FRAZIER; COURTESY WONDERS; THE MEMPHIS INTERNATIONAL CULTURAL SERIES; JOHN REED FORSMAN; MONICA STEVENSON

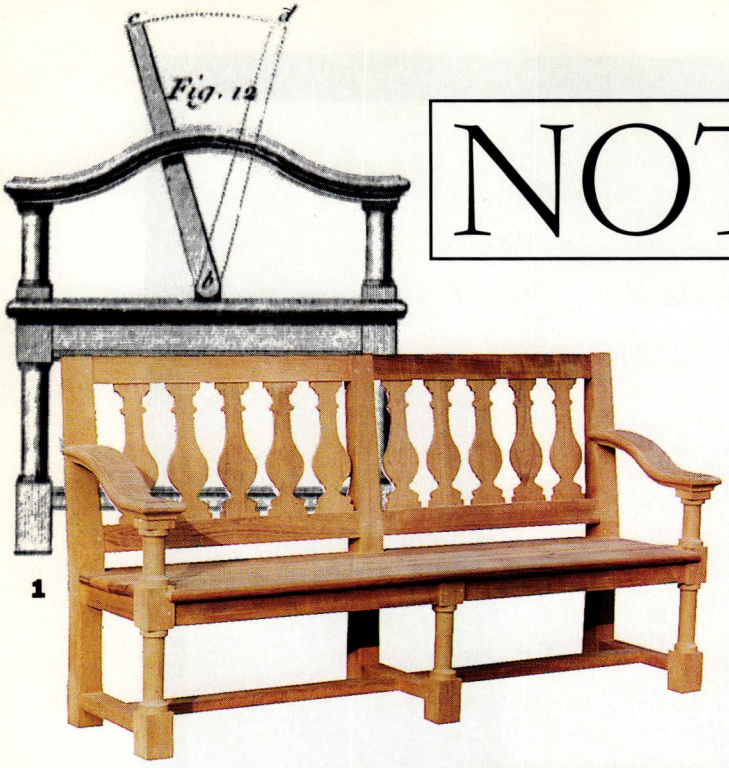
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NOTES



1

1 A 1775 book of designs by André Jacob Roubo, among them a plan for a reversible-back bench, is a major source for Damblemont's reproductions of historic French garden furniture. The Roubo bench and other pieces are available in the U.S. through Munder-Skiles, NYC (212) 724-9438.



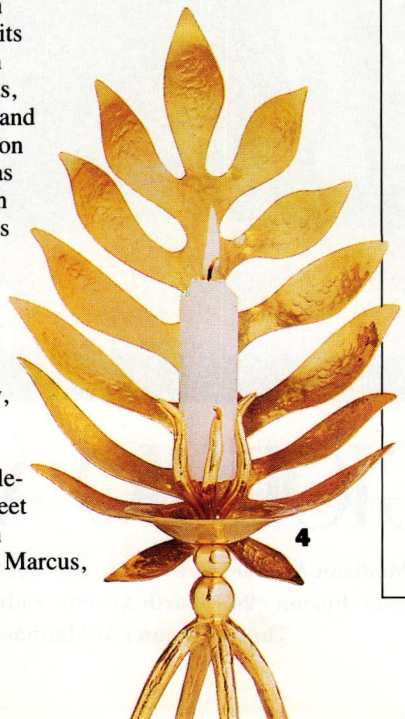
2

2 New York author Chris Casson Madden visits kitchens of every style and size in *Kitchens* (Clarkson Potter, $45) and Kips Bay Decorator Show Houses in *Rooms with a View: Two Decades of Outstanding American Interior Design* (PBC, $45).



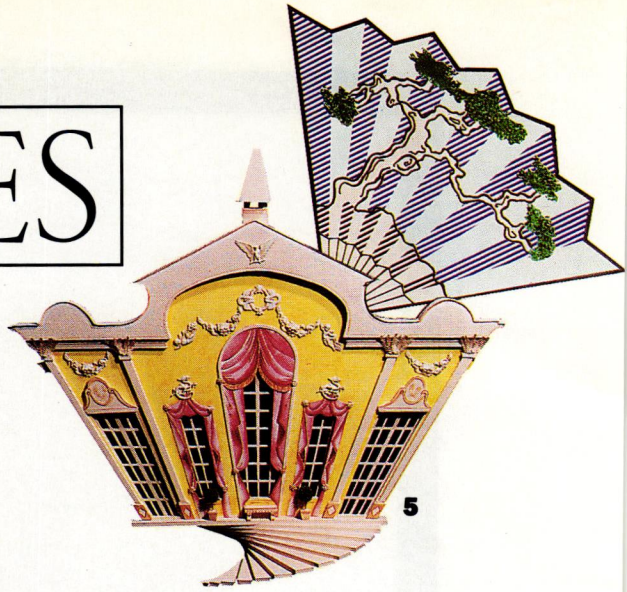
3

3 The Uncommon Market lives up to its name. Packed with antique pond yachts, trophies, luggage, and more, Ward and Don Mayborn's shop has a decidedly English air despite its Texas home at 2701 Fairmount St., Dallas (214) 871-2775.



4

4 Like his jewelry, Herve Van Der Straeten's gold-washed brass candlestick with bronze feet takes its form from nature. At Neiman Marcus, (800) 937-9146.



5

5 Fans by artists, designers, and other notables, among them Brian McCarthy and Roy Lichtenstein, will be auctioned on Apr. 20 at Tiffany & Co., NYC, to benefit the New York Philharmonic's 150th anniversary. For information (212) 875-5763.

ON THE CALENDAR

THE ROCKEFELLER CENTER FLOWER AND GARDEN SHOW, NYC, APR. 3–11, (212) 632-3975.

THE NEW YORK BOTANICAL GARDEN'S ANTIQUE GARDEN FURNITURE SHOW, APR. 16–18, (212) 220-8700.

CELEBRATING ART AND ANTIQUES IN NEW YORK: ELEVEN TREASURES REVEALED, APR. 22–30, TO BENEFIT THE FRICK COLLECTION, (212) 308-1906.

FLORIADE III AT BANNING RESIDENCE MUSEUM, WILMINGTON, CALIF., APR. 23–25, (213) 939-9694.

THE SOUTHPORT-WESTPORT ANTIQUES SHOW, CONN., APR. 23–25, (203) 222-7914.

THE WORLDS OF THOMAS JEFFERSON: THE ART OF LIVING, A DECORATIVE ARTS TRUST SYMPOSIUM, CHARLOTTESVILLE, APR. 29–MAY 2, (215) 627-2859.

THE SOUTHPORT SHOWHOUSE, CONN., MAY 8–30, (203) 255-8588.

THE CHELSEA FLOWER SHOW, MAY 25–30, LONDON (71) 379-4443; ROYAL GALA PREVIEW, MAY 24, TO BENEFIT THE NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN, LONDON (71) 336-7738.

CLOCKWISE FROM TOP LEFT: NC; ROB McKEEVER; CHRIS LEE; DANNY TURNER; MONICA STEVENSON; DAVID FRAZIER

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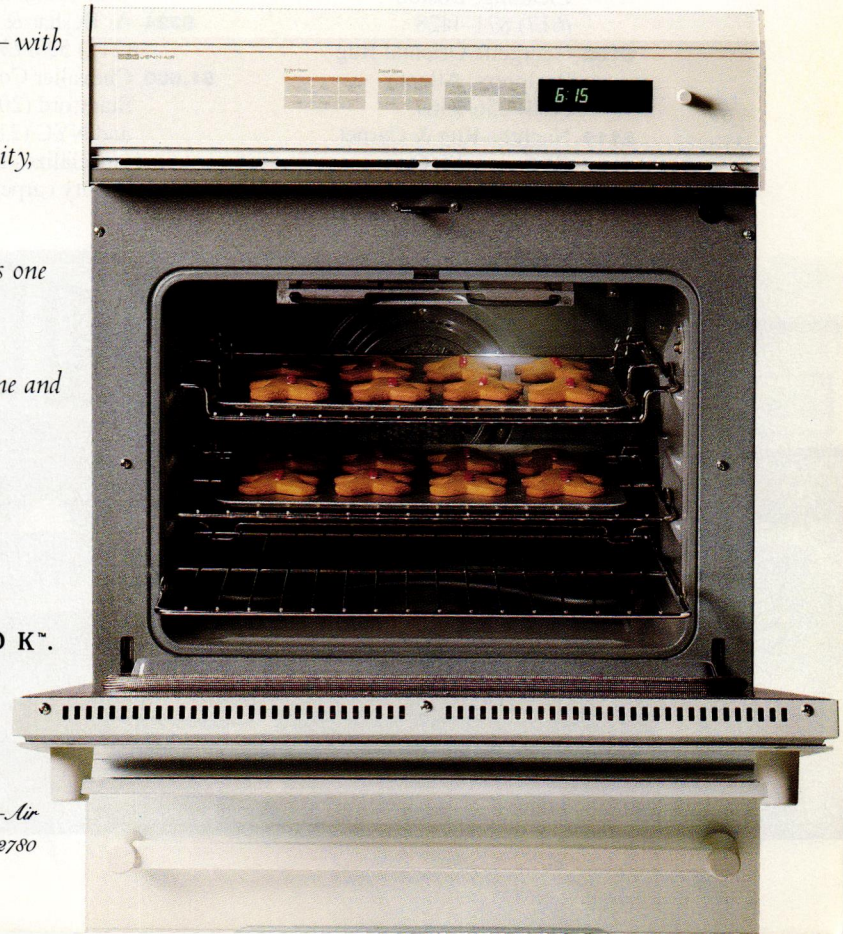


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News

HG REPORTS FROM THE HOME FRONT By Denise Martin



BEST SELLERS

Three china companies' most popular patterns.

Environment **LAWNS**

American homeowners maintain nearly 18 million acres of lawn.

The 62 percent of U.S. households that take care of their own lawns spend $6.9 billion a year on them.

Yard trimmings, mostly grass clippings, make up 20 percent of landfills by weight; nineteen states and the District of Columbia now ban such waste from public landfills.

One quarter to one half of a lawn's fertilizer needs can be supplied by a mower that mulches as it cuts.

SOURCES: EPA; NATIONAL GARDENING ASSOCIATION; NATIONAL SOLID WASTES MANAGEMENT COUNCIL

Tinkering with Tomatoes

"There's nothing wrong with tomatoes going out of season," says Rick Moonen of New York's Water Club. "That's not a problem we need technology to solve." Moonen and 1,000 fellow chefs are boycotting bioengineered food. Their first target is a tomato in which scientists at Calgene have reversed a gene to slow rotting, but they fear that one day genes may be transferred between species—say, flounder to tomato—and that no labels will warn consumers with allergies or dietary restrictions. Calgene insists its tomato is safe—and tasty. And it *will* be labeled when it hits the market this fall: "MacGregor's, Grown from Flavr Savr Seeds," after *Peter Rabbit*.

Costs of Living

For top-of-the-line cleaning for a 9-by-12-foot antique oriental carpet. Prices may vary according to condition of carpet, stability of dye, and type of stain.

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$102 Georgette Oriental Rug Restorers, Atlanta (404) 256-9364

$119 Naphtha Rug & Carpet Cleaning, NYC (212) 686-6240

$150 Dadashi Kia, Bethesda (301) 564-5977

$162 River Oaks Rug Cleaners, Houston (713) 956-0700

$162 Y & B Bolour, Los Angeles (310) 659-1888

$240 Talisman Cleaners, Santa Cruz (408) 425-7847

$324 A. Beshar & Co., NYC (212) 529-7300

$1,000 Chevalier Conservation, Stamford (203) 969-1980 and NYC (212) 750-5505 (specializes in museum-quality carpets)

Original colors glow in a 19th-century Kazak at A. Beshar.



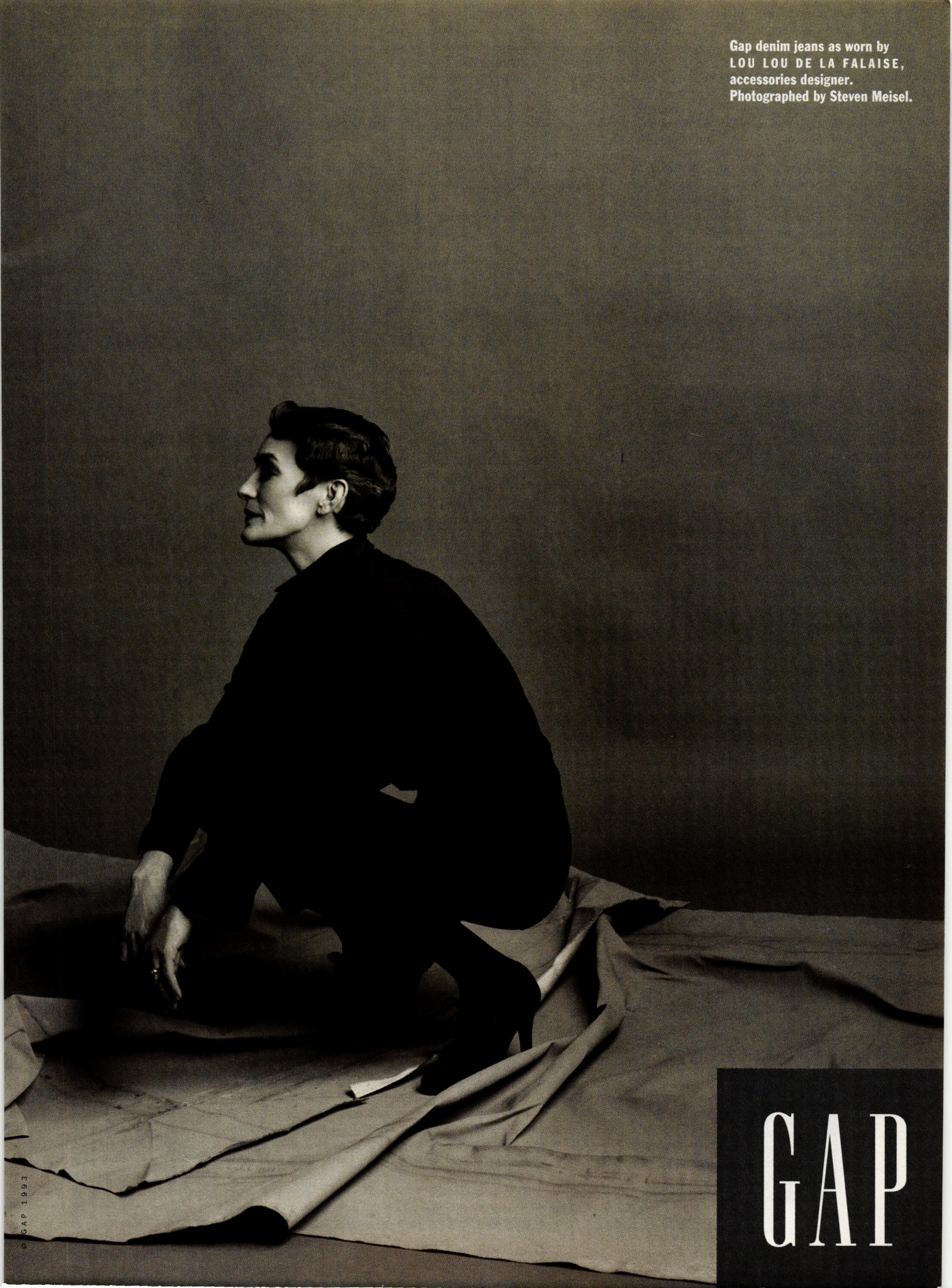


Great Ideas

A reversible wainscot of deeply pleated and weighted toile de Jouy, suspended from simple brass hooks and eyes, creates the possibility of an instant makeover, while evoking nineteenth-century style. In a room for two young sisters, left, designed for the French fabric company Braquenié—which was recently purchased by Pierre Frey—at January's Paris Biennale des Éditeurs de la Décoration, stylist Alix de Dives used a red toile that depicts La Fontaine fables. The reverse is an off-white print. (The red toile, Falconet, is available in the U.S. through Brunschwig & Fils.) Another Braquenié textile panel, bordered in white, hangs from a rod to conceal a washbasin. Details see Resources.

Additional research by Marianna Poutasse

CLOCKWISE FROM TOP LEFT: NC; COURTESY A. BESHAR & CO.; JEAN-CHRISTOPHE BUGGE AI


Gap denim jeans as worn by
LOU LOU DE LA FALAISE,
accessories designer.
Photographed by Steven Meisel.
GAP
©GAP 1993



Contextualism—designing new buildings to fit in with old ones—was a major concern in the 1980s. But as the big shop and office building at the right shows, size can indicate age.

Neo-colonial house, c. 1890, built for a prosperous family

Late 20th century neo-vernacular mixed-use complex

MARTIN FILLER

on design

Every house is a clue to the **evolution** of America's towns

LIKE EVERY MAN AND WOMAN, every town has at least two personas: the façade presented to the public as one wants to be seen and a more revealing visage concealed beneath the surface image. People tend to disclose their life stories only to intimate friends, but the architectural histories of towns of all kinds—and not just the carefully preserved ones—are far easier to read. Buildings of every vintage and state of repair can give us fascinating glimpses into the values, ambitions, triumphs, setbacks, tastes, and taboos of generations of their inhabitants. (To illustrate this idea, HG chose three towns in western Connecticut and photographed some typical streets.)

This kind of amateur architectural archaeology is far easier to take part in than most people realize. All communities offer easy-to-decipher signs of continuity and change that the average observer of the built environment can easily learn to identify and interpret. All one needs is a rudimentary knowledge of historical styles (quickly grasped with the help of a handbook), a logical sense of how and why a town developed, and an ability to imagine what a structure might have looked like in a somewhat different guise, plus or minus certain architectural details.

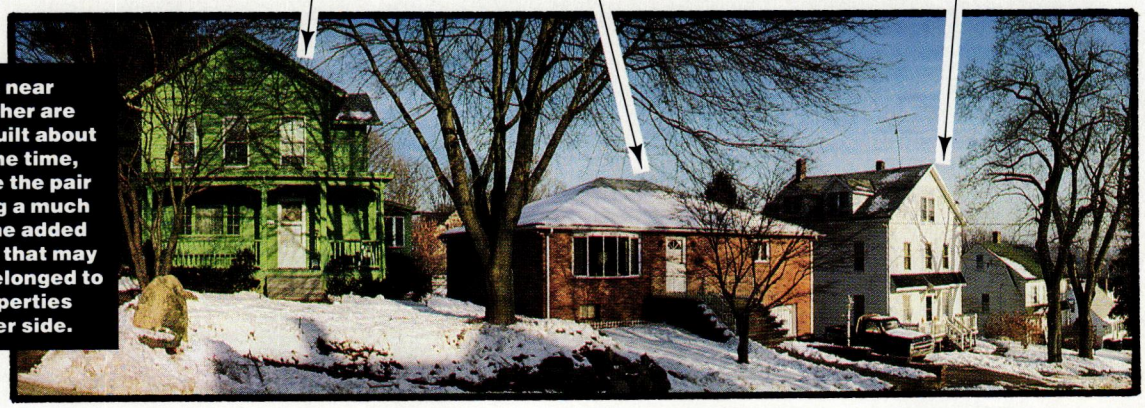
Economic factors play the most important role in determining which buildings survive and for how long. It is obvious that well-built structures made of high-quality materials will always be most sought after. And because such buildings are usually commissioned by a community's rich and influential citizens, the aura attached to such properties continues to make them status symbols long after they are new. This is particularly true of classical styles, beginning with the simplified classicism we now call colonial and continuing through all its revivals.

One notable exception to the rule of enduring quality is the large houses built in extreme versions of other revival styles from the end of the Civil War to the beginning of World War I. Now misleadingly lumped under the catchall term

Well-preserved c. 1880 middle-class house

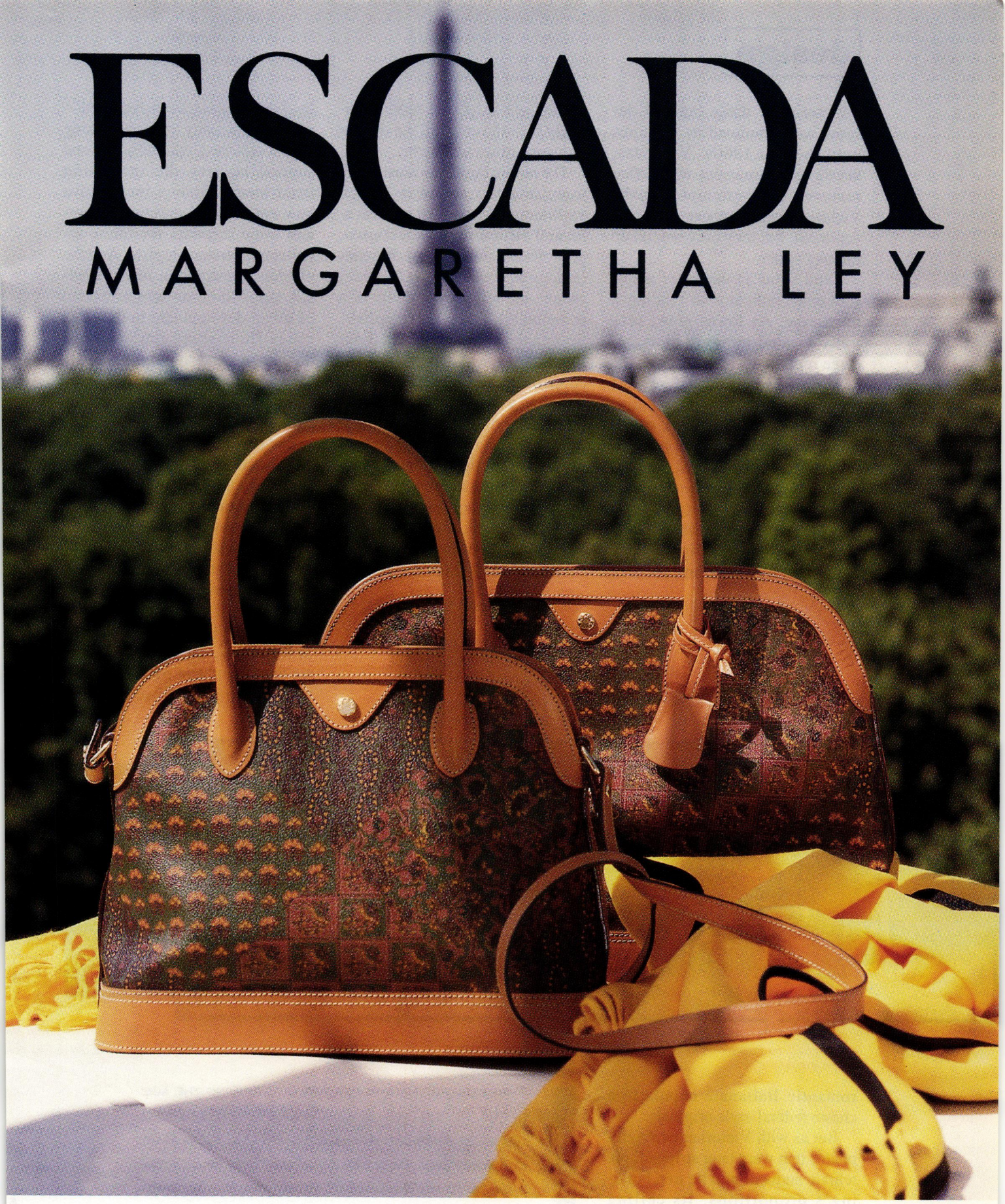
Post-1950s raised ranch

Middle-class house, c. 1880, shorn of porch



Houses near each other are often built about the same time, as were the pair flanking a much later one added on land that may have belonged to the properties on either side.

RICHARD FELBER



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"Victorian," those fanciful designs were shunned as eyesores until the late 1960s. Verandas, turrets, and ornament were often removed in an attempt to make Victorian houses appear more conventional, but they only wound up looking uglier.

Land value is the other major economic indicator in reading a townscape. As towns grew, centrally located building plots became more valuable. Shrewd—or hard up—owners would sell off parts of their properties, and houses in the current style would rise between older examples. If a family had the money and the aspiration, they might make cosmetic alterations to bring their old house into line with new fashions, perhaps adding a porch dripping with gingerbread embellishments or a romantic Italianate cupola to a chaste federal-style original.

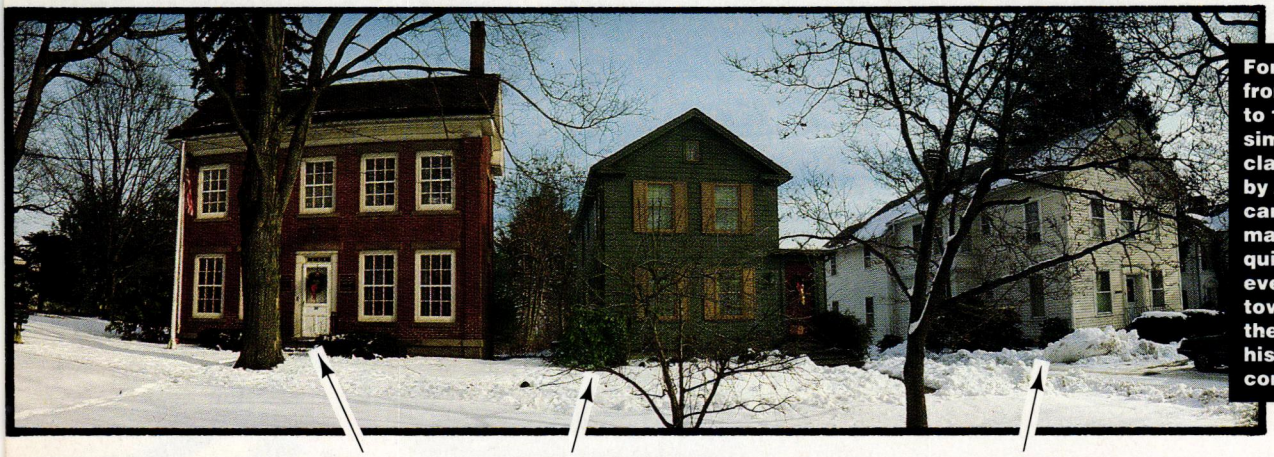
But as with Victorian white elephants that were later stripped, the telltale signs of age lie in a building's proportions. Its ceiling height, window size and placement, the pitch of its roof, and the presence (or absence) of symmetry all indicate its period more accurately than the camouflage of subsequent surface treatments.

The public buildings most likely to remain intact, regardless of their architectural style, are governmental structures (courthouses, post offices, town halls); churches (as long as population shifts do not change the religious makeup of a community); and war memorials. Seemingly permanent institutions like libraries and schools can become surprisingly obsolescent, responding within a generation to the demographic shifts of baby booms and busts. And commercial structures—except those in long-established shopping districts that have proven themselves impervious to the competition of shopping malls—are the most evanescent.

Although buildings in this country have always been recycled—mansions in many towns have long been converted into libraries and funeral homes—the increasing trend toward finding imaginative new uses for old structures promises some surprises for future architectural archaeologists. And the clueless construction of the roadside strip—now the dominant form of urban development in the edge cities flourishing between our downtowns and suburbs—is likely to add further confusion.

But the cyclical nature of the economy, which directly determines periods of building activity and slumps, will always ensure, at least through benign neglect, that good construction from every period will last long enough for future generations to determine its value to them. What we see in every town in America is not a definitive anthology of building at its best from all ages but rather a collection of reminders, cautions, and inspirations about our own contributions to the place we live in. ▲

Houses speak volumes about the shifting fortunes of families



For 150 years, from about 1700 to 1850, the simplified classicism used by American carpenters and masons lent a quiet dignity to even small towns and gave them a sense of historical consistency.

Built 1855 as the town clerk's office

House combining structures from the 1790s and 1850s

An 1880s hybrid

RICHARD FELBER

READING A TOWN

THREE USEFUL HANDBOOKS FOR DETERMINING THE AGE OF BUILDINGS IN THE U.S. ARE CAROLE RIFKIND'S *A FIELD GUIDE TO AMERICAN ARCHITECTURE* (NAL, 1980); MARCUS WHIFFEN'S *AMERICAN ARCHITECTURE SINCE 1780: A GUIDE TO THE STYLES* (MIT PRESS, REV. ED. 1992); AND JOHN C. POPPELIERS, S. ALLEN CHAMBERS JR., AND NANCY B. SCHWARTZ'S *WHAT STYLE IS IT? A GUIDE TO AMERICAN ARCHITECTURE* (PRESERVATION PRESS, 1983).

PHOTO: HENRI GLAESER • PARIS © 1992 SANOFI BEAUTÉ, INC.

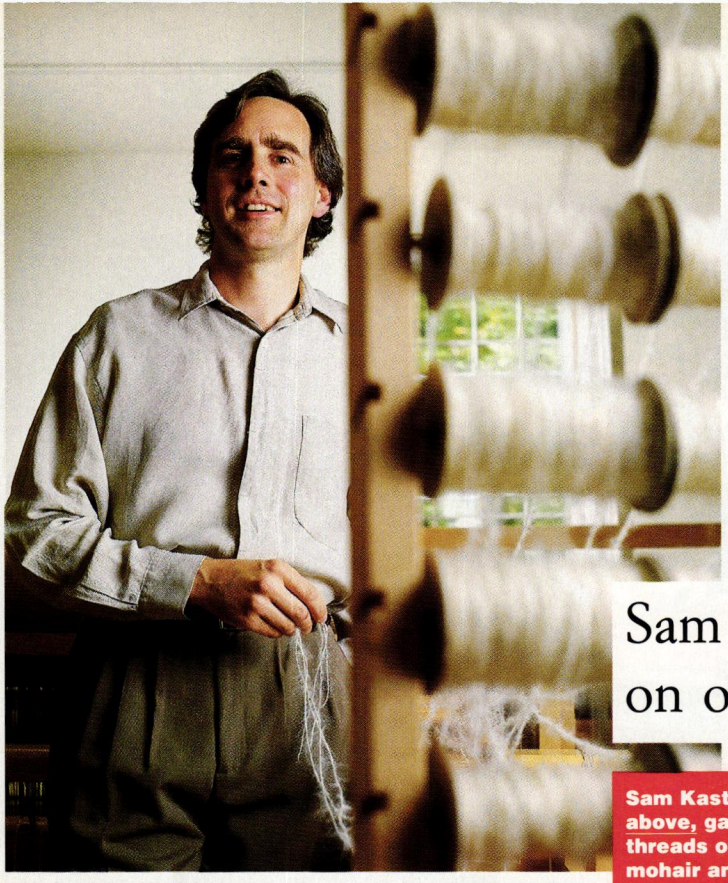


Parfums

Van Cleef & Arpels

Paris

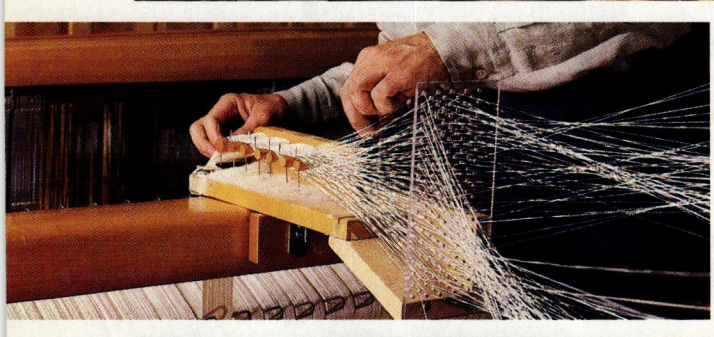
Neiman Marcus



Sam Kasten puts a new spin on old **weaving** techniques

INSIDE AN OLD WHISKEY DISTILLERY IN THE hills of western Massachusetts, Sam Kasten spends his days throwing a shuttle back and forth across a loom, watching his design ideas come to life in fabrics, rugs, and wallcoverings. The only obvious twentieth-century intrusion is the fax machine, which connects him with clients like designers Joe D'Urso and David Easton.

Before launching his own homespun business eight years ago, Kasten learned his trade at Nantucket Looms from Andrew Oates, the island company's chief designer. "I started there about twenty years ago knowing absolutely nothing about weaving, design, or color," Kasten says, "but slowly, by watching Andy, I began to understand."





Sam Kasten, above, gathering threads of mohair and, left, warping the loom with linen. Below left: His recent projects include, at upper left, a silk chenille sampler next to a green and white cotton sewing-thread rug, binding tape, reversible black and white Persian wool and cotton twill, and, in the center, the same stripe in cotton and in wool.

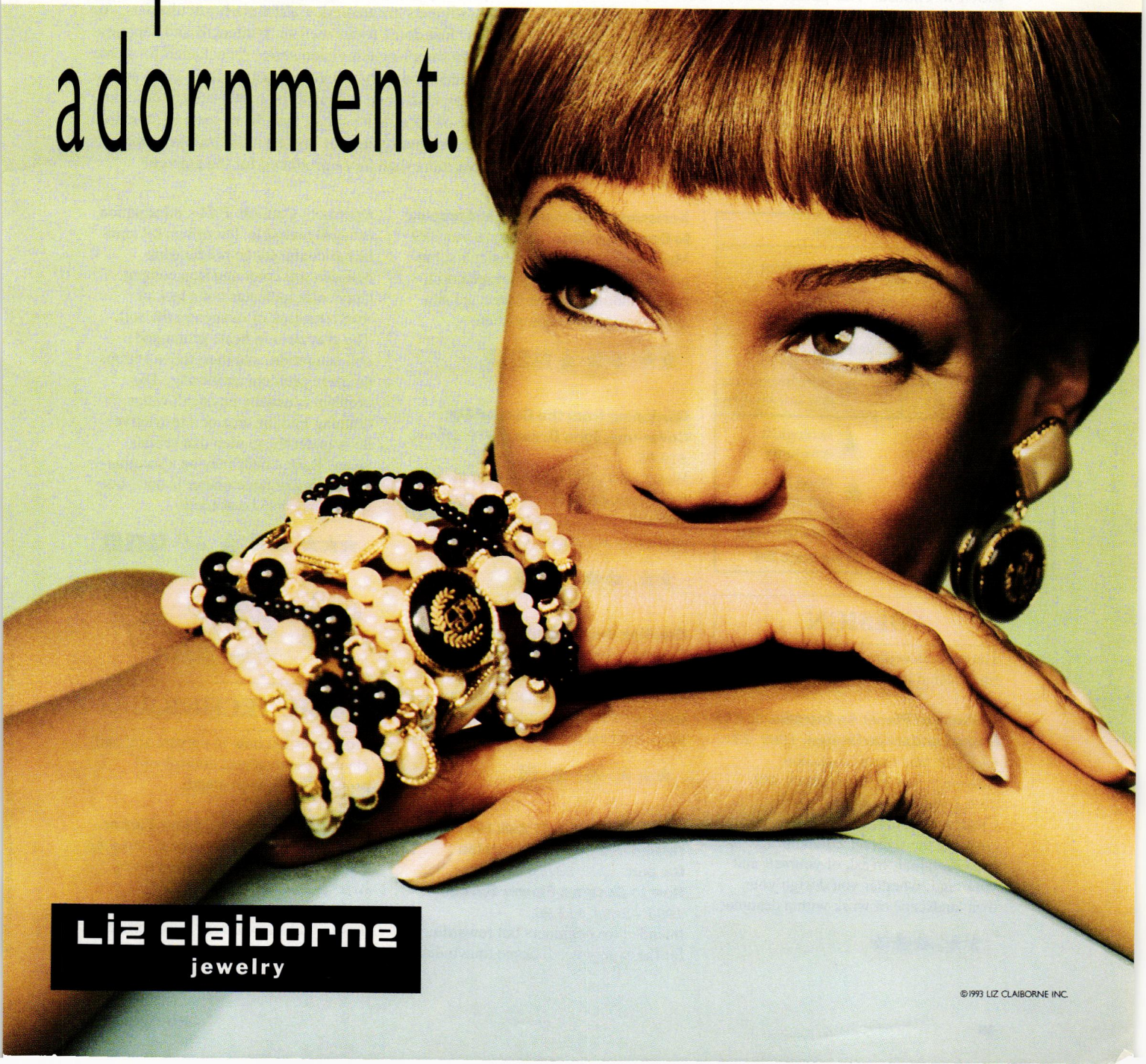
Kasten begins every project by meeting with his client to discuss designs and establish a range of colors, textures, and materials. Then he's off to one of his ten looms to weave samples. One woman loved a bold black and white striped wool sample he had made for a decorator, but she also liked the delicacy of his work with sewing thread. Ultimately her design was a jazzy maroon and bronze stripe executed in sewing thread. Design in hand, Kasten approaches one of the most time-consuming tasks of handweaving—setting up the loom. For a 52-inch wide fabric made of cotton sewing thread, Kasten hand-threads 9,360 strands. A 50-yard order requires 40,000 shots back and forth, about four weeks of labor.

This kind of commitment comes naturally to a man who spent three weeks in search of weathered clothesline for a rug commissioned by John Saladino. "I would knock on doors with new rope and say, 'How would you like to trade me that old nasty rope in your backyard for this brand-new rope?' " He got a few slammed doors, a lot of curious people, and about 4,000 feet of old rope with which he created an intricate pattern of celadon, gray, yellow, rust, and ivory. "It's the one object I've made in my life that I wish I still owned," he says of the eleven-foot runner. He still makes rugs from clothesline but now uses new rope, hand-dyed by a local woman—in her bathtub. (Sam Kasten Handweaver, Box 950, Stockbridge, MA 01262; 413-298-5502, by appt.) ▲

BY MARIANNA POUTASSE

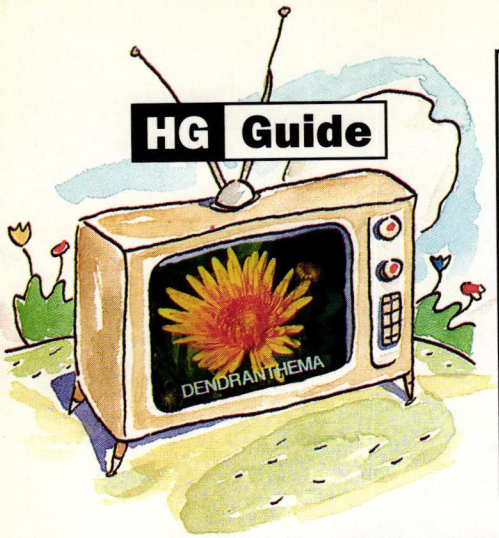
FROM TOP: DAVID FRAZIER; SABINE VOLLMER VON FALKEN; DAVID FRAZIER

Some days require adornment.



Liz claiborne
jewelry

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Gardening By Video

Denise Otis rates the latest in horticultural tapes



IT STARTED WHEN A FRIEND ASKED ME TO PICK OUT GOOD videotapes on pruning and vegetable growing for him. The store had two of one and five of the other and I had no idea which to choose. The public library had a few different tapes, but they convinced me that, short of apprenticeship to a master gardener, watching a well-done video is the best way to learn how to garden—and that slick presentation does not guarantee good information. A guide was needed and, a hundred-plus videos later, here is mine. Not definitive. For example, many agricultural colleges have created videotapes which often can be rented for a small fee. I've seen only a few, so check out your state. Some are visually attractive; some are classroom lectures, visually not terrific but full of information. Some are strictly regional, others widely applicable. Even when videotapes try to be national in scope, the producer's region affects, subtly or obviously, the way subjects are treated. California horticulturists, for example, just don't focus well on winterkill and Japanese beetles. In sampling television series repackaged for home video I've found very uneven quality within each series: some tapes with good ideas, some quite superficial, some badly out-of-date. Prices may vary from store to store and catalogue to catalogue, but professional training tapes always cost more than those produced for the amateur.

Rating the Tapes

Visual quality	Information
★★★ Handsome and creative	Thorough, up-to-date
★★ Pleasant	Reliable
★ Homespun	More inspiration than information

Some knowledge needed	Ecological sensitivity
Includes basic techniques	Good tricks and tips

Most videotapes are available through catalogues listed A - G on page 54

DESIGN

The process is more important than the final design in all of these tapes.

A Sense of Place: An Introduction to Home Landscape Design. *1989. 23 min. $22. Minnesota Landscape Arboretum. Box 39, Chanhassen, MN 55317; (612) 443-2460.*
Clear, rewarding, five-step process covering the right questions, practical and emotional, to ask of yourself and your land, whether you design your own landscape or work with a designer.

★★

Xeriscape: Appropriate Landscaping to Conserve Water. *1989. 26 min. $89.*
Made for California professionals, but principles—informed plant selection, zoned planting, proper water and site management—valid anywhere.

★★ A D F

Gardening from the Ground Up: Cover-ups. John Bryan. *1979. 28 min. $19.95.*
West Coast plant material, but ideas for covering fences, trellises, pergolas, and walls to screen out eyesores applicable anywhere.

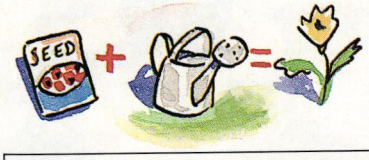
★★ G

Creating the Romantic Garden. Ryan Gainey. *1990. 50 min. $24.95.*
Very personal tour of the many rooms in this well-known—and loquacious—gardener's Atlanta garden. Design ideas and beautiful plant combinations.

★★★ E

Yardening with Jeff Ball: How to Design and Build a Vegetable Garden. *1986. 53 min. $14.95*
How to Design a Flower Garden. *1986. 48 min. $14.95.*
Intended for beginners but rewarding for the experienced. Some unavoidable repetition. Caution: Ball's information is usually reliable, but in several tapes he has confused the relationship between soil color and iron content. Gray color indicates not a lack of iron but a lack of oxygen in the soil. The gray *does* indicate prolonged soil saturation, and therefore a serious drainage problem on the site. The problem is usually physical: water draining into the area or a restrictive layer under the garden that retains water. Raised beds may be a solution—just adding organic matter is not—but drains may also be needed.

★★★ E F G

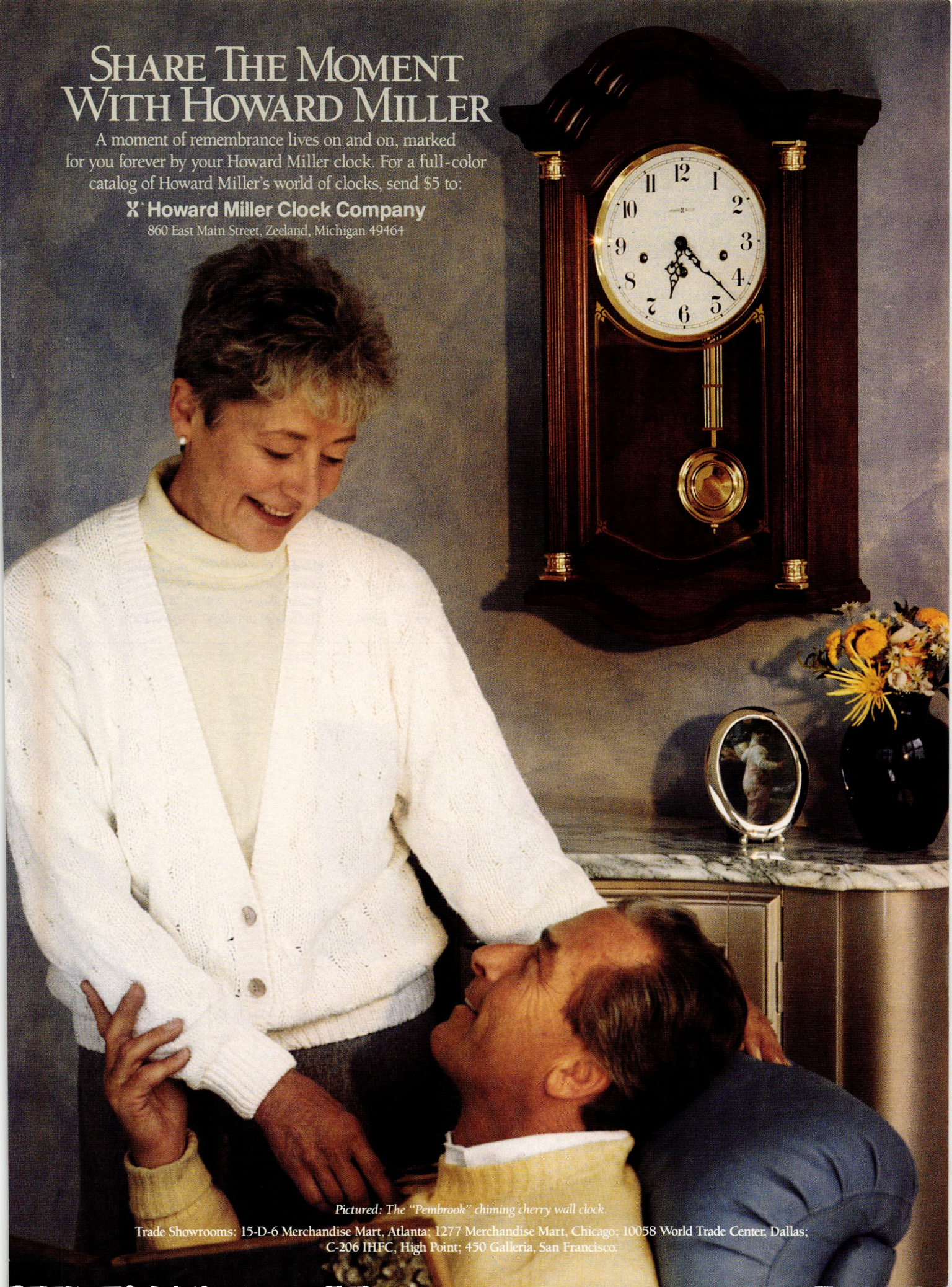


BASIC TECHNIQUES

Most tapes tell how to prepare soil and plant; these treat pest control and propagation in more depth.

The Frugal Gardener. Mary Turner. *1986. 88 min. $24.95. Creative Marketing Corp., 2875 South 171 St., New Berlin, WI 53151; (414) 797-8553.*
Recycling to the nth power. Indoors: how to build a basement light garden and raise plants from seeds and

ILLUSTRATIONS BY ERIC HANSON. VIDEO STILL BY DONAL F. HOLWAY


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HG Guide

Perennial Gardening: Design Your Own Perennial Island. Kelle G. Heublein. *1990. 45 min. $19.95.*
Filmed at Oregon Bulb Farms. General cultural principles plus excellent explanation of differences among true bulbs, corms, tubers, rhizomes. Propagating techniques.

★★ E G

Yardening with Jeff Ball: How to Grow Flowers. *1987. 50 min. $14.95.*
Great for beginners but enough news to interest the experienced, particularly about fertilizing, mulching, watering, and integrated pest management. Forget the flower arranging.

★★ E F G

Gardening with Perennials. Louise Carter. *1987. 55 min. $29.95. Garden Design, 15 South Valley Forge Rd., Wayne, PA 19087.*
Good on planning, record keeping, maintenance, dividing, and planting. Sketchy bed preparation and design.

★★

Yardening with Jeff Ball: How to Grow Roses. *1986. 48 min. $14.95.*
Excellent on bed preparation, fall clean-up, winter protection. Only one that doesn't reach for the chemicals for disease and pest control. Omissions: pruning and training of climbing and shrub roses, deadheading.

★★ E F

For the Love of Roses: A Year in the Life of a Rosarian. *1988. 47 min. $19.95.*
Good on planting, pruning, training of climbers, clean-up, propagation. No identification of roses. Too much mood music from experts who could give more real information.

★★ E

Spectacular Roses with Ed Hume. *1984. 35 min. $17.95. Ed Hume Seeds, (800) 383-4863.*
One of the better spin-offs from a very uneven West Coast TV series. Includes climbers, tree roses. Standard care, detailed pruning. Good identification, but some color inaccurate. Omission: adequate winterizing.

★★



PLANT SELECTION

A few great ones, but slides transferred to video with inevitable loss of quality make up too much of what's available.

Plant Selection. *1990. 22 min. $89.95.*
Training tape with teaching guide. Selection principles—function, location, environmental suitability, safety—not specific plants. Takes up computer-aided plant selection.

★★ D F

Hardy Flowering Plants: A Closer Look. *1991. 4 videos. 180 min. $189. Bluebird Nursery, (800) 356-9164.*
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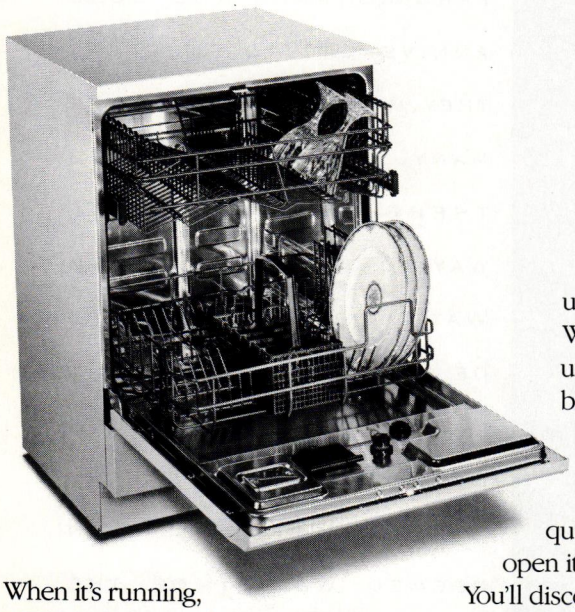
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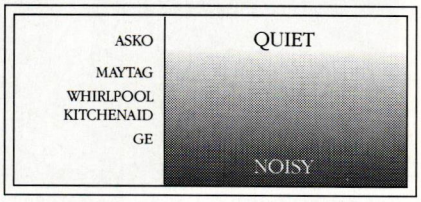
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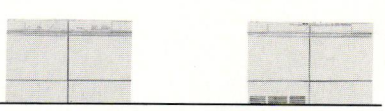
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photography clearly shows blossoms, plants, and how they look in the garden. Information-packed charts for 70 of 160 plants shown. Applicable to most of U.S. Culture guide included.

★★★ A D F

Care of Selected Annuals. *1988. 25 min. $35.*
Well-photographed, brisk review of 54 annuals with growing requirements, tips for north, east, and central U.S. Caution: plants are shown in alphabetical order by botanical name but discussed only by common name.

★★ B

Care of Selected Perennials, Parts 1 and 2. *1988. 25 min. ea. $35 ea.*
Format much like above but mixes slides and video effectively. Covers 90-plus perennials and biennials. Culture notes include how to propagate.

★★ B

A Short Course on Ferns. Sue Olsen. *1987. 60 min. $32.50. Foliage Gardens, 2003 128th Ave. SE, Bellevue, WA 98005.*
More than 100 ferns, including some desert varieties. Culture, propagation, landscape uses. Made from slides.

★

Plants of Indiana: Native Wildflowers of Woodland and Prairie. *1990. 29 min. $25.*
Fascinating lore—folk and scientific—about 31 wildflowers of the north-central U.S. Good for identification. Some information on garden culture.

★★ C E



VEGETABLES

A variety of growing strategies for the most popular vegetables and herbs.

The Victory Garden Vegetable Video. Bob Thomson and Jim Wilson. *1986. 60 min. $19.95.*
Details planting and care of more types of vegetables than any other tape. Construction of cold frame, compost bin, planting board. Preventionist pest control. Excellent reference.

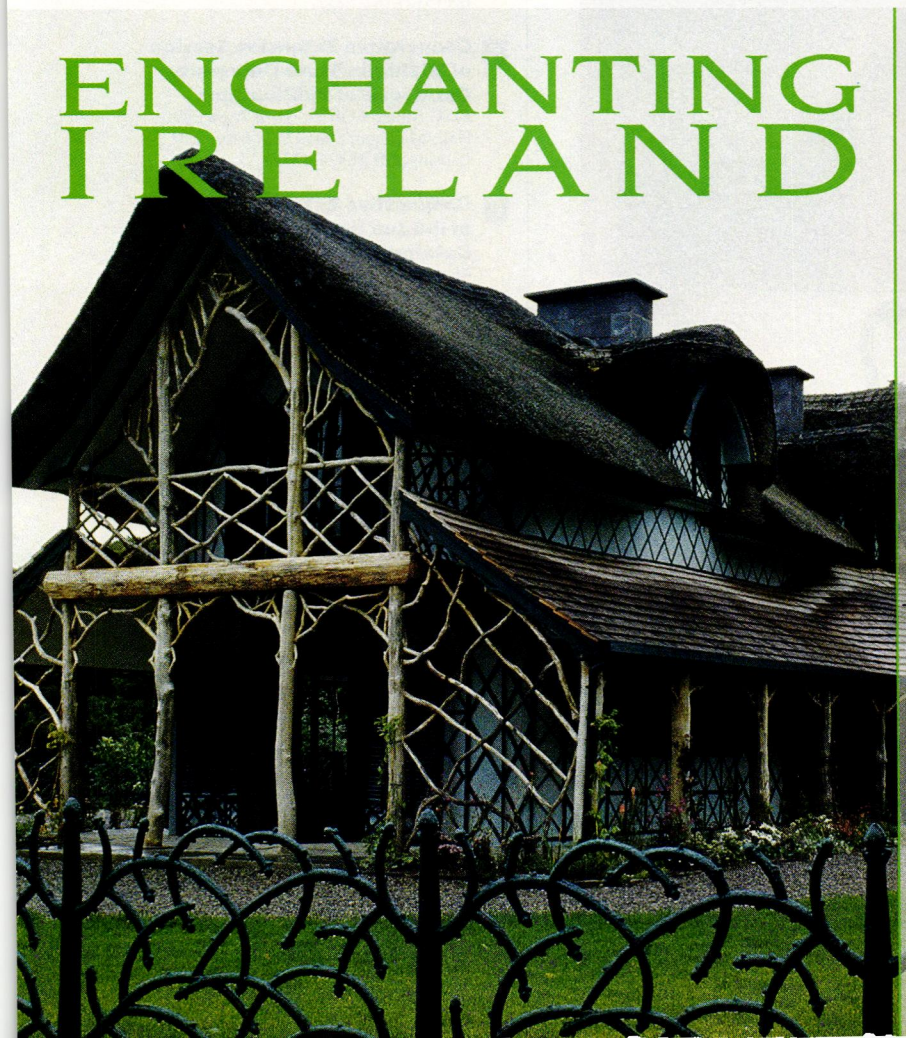
★★★ E G

Gardening Nature's Way: Organic Gardening. *1992. 60 mins. $14.95.*
California-made but minimal regional bias. Complete step-by-step garden building. No chemical products.

★★★ E

The Virginia Gardener: Vegetable Production. Diane Relf. *1986. 70 min. $20. Office of Consumer Horticulture, Virginia Tech, Blacksburg, VA 24061.*
Relf's raised-bed garden month-by-month. Organic approach, supplemented by careful use of chemical fertilizers and pesticides.

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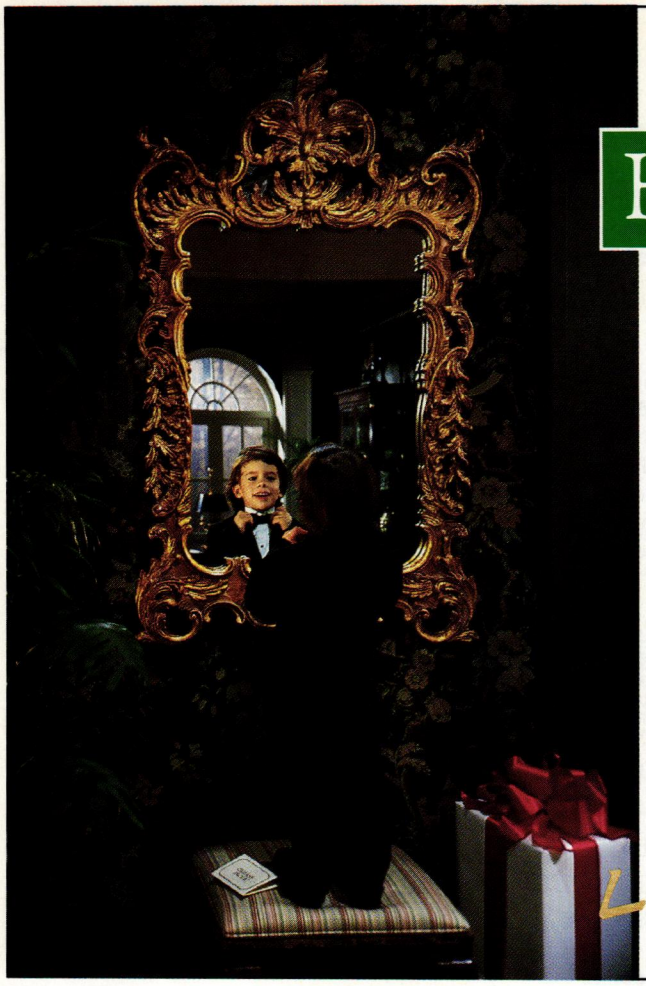
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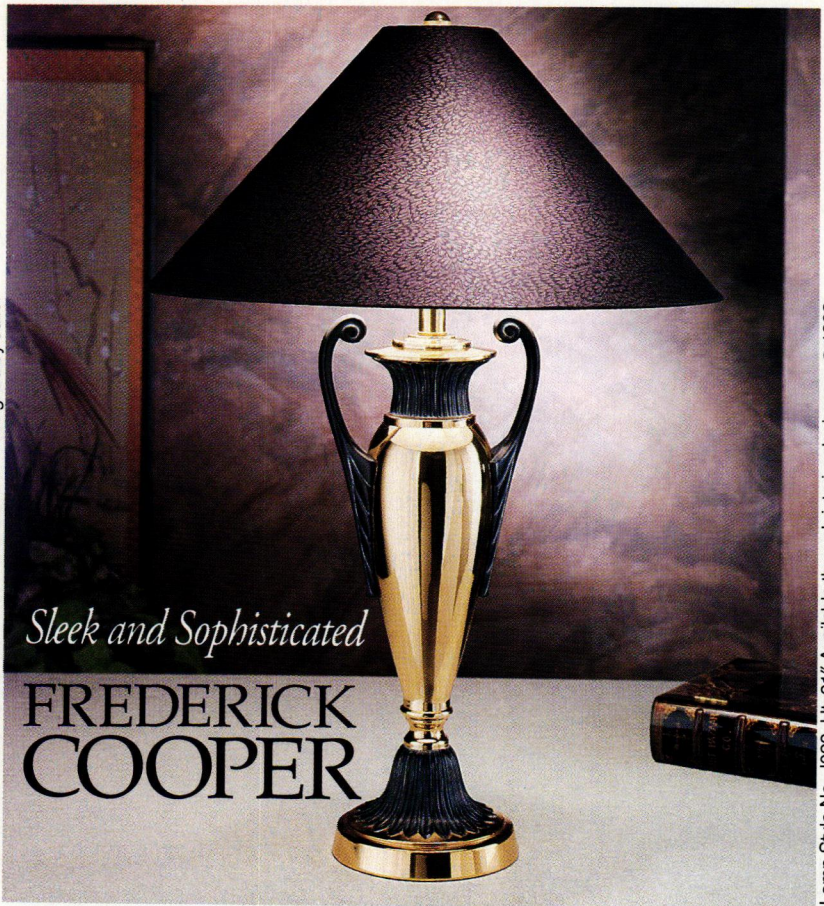
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HG Guide

Yardening with Jeff Ball: How to Grow Warm Weather Vegetables. *1986. 55 min. $14.95.*
How to Grow Cool Weather Vegetables. *1986. 57 min. $14.95.*
How to Grow and Cook Fresh Herbs. *1986. 60 min. $14.95.*
Extremely professional follow-ups to *How to Design and Build a Vegetable Garden* (see Design above). Considerable duplication inevitable.

★★★ E F

Gardening from the Ground Up: Herbs. John Bryan. *1979. 28 min. $19.95.*
Herbs in pots indoors and out, in knot gardens, and as landscape plants.

★★ G

Video Catalogues

A American Nurseryman's Horticultural Catalogue
American Nurseryman Publishing Co., Book Dept., 77 West Washington St., Suite 2100, Chicago, IL 60602; (800) 621-5727, in IL (312) 782-5505, fax (312) 782-3232.

B Cooperative Extension Service of Michigan State University Catalogue of Publications
MSU Bulletin Office, 10-B Agriculture Hall, Michigan State University, East Lansing, MI 48824; (517) 355-0240.

C Cooperative Extension Service of Purdue University Catalogue of Publications
Media Distribution Center, 301 South 2 St., Lafayette, IN 47905; (317) 494-6794.

D Educational and Training Video Catalogue
San Luis Video Publishing, Box 6715, Los Osos, CA 93412; (805) 528-8322, fax (805) 528-7227.

E Intelligent Tools for Your Garden
A. C. Burke & Co., 2554 Lincoln Blvd., Suite 1058, Marina Del Rey, CA 90291; (310) 574-2770, fax (310) 574-2771.

F Landscape and Horticulture Training Videos
Vocational Education Productions, California Polytechnic State University, San Luis Obispo, CA 93407; (800) 235-4146, fax (805) 756-5550.

G The Original Home Gardener's Video Catalogue
4th Ed. One Up Productions, Box 410777, San Francisco, CA 94141; (800) 331-6304.

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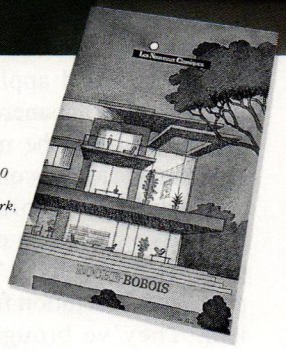
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Now in the spotlight of culinary fashion, **chilies** show that they can take the heat

THERE'S AN INDIAN FLATBREAD pizza with green chili pesto on the menu at Red Sage, Mark Miller's restaurant in Washington, D.C. And at his Coyote Café in Santa Fe, fire-roasted serranos transform a classic French aioli served with rack of lamb. The message is clear and delicious: chilies have broken through ethnic boundaries to become stars of a new cuisine.

Even when you're talking about red Thais or green Koreans, it makes sense to call all hot peppers chilies; this version of their Nahuatl name gives credit where credit is due and makes it clear they have nothing to do with the black pepper Columbus was looking for when he encountered them. Over thousands of years their use has been honed to an art in Latin America, but only now are northerners entering the age of discovery.

At the Mansion on Turtle Creek in Dallas, Dean Fearing spices red snapper or chicken with serranos and poblanos—the first for heat and the second for roundness—then adds ginger, black beans, and mango for a fine Far East–Southwest example of American-blend cuisine. Farther west, the Dungeness crab at Cindy Pawlcyn's Mustards Grill in California's Napa Valley comes with flavorful jalapeños and Fresnos, fresh fennel, and plenty of butter—a happy hybrid of France and fantasyland.

This is not strictly a restaurant phenomenon. Fresh green ''hot peppers'' and dried red New Mexico chilies are now staples in many supermarkets, and salsa has displaced ketchup as the country's number-one table sauce. But there is infinitely more to come as cooks discover how adaptable chilies are. Roasted red poblanos add depth of flavor and just a hint of piquancy to everything from salade niçoise to chicken paprika. Fresh jalapeños wake up scrambled eggs. Pork chops and apples accented with superhot habaneros taste richer and fruitier—the mouth-filling chili puts taste buds on the alert.

Mark Miller points out that food, like sex, is an emphatically physical pleasure: ''Chilies are part of our liberation from puritanism. They've brought back the sense of taste—not just flavor but the active state of experiencing the body.'' Then, citing the way smoke, garlic, and meat function

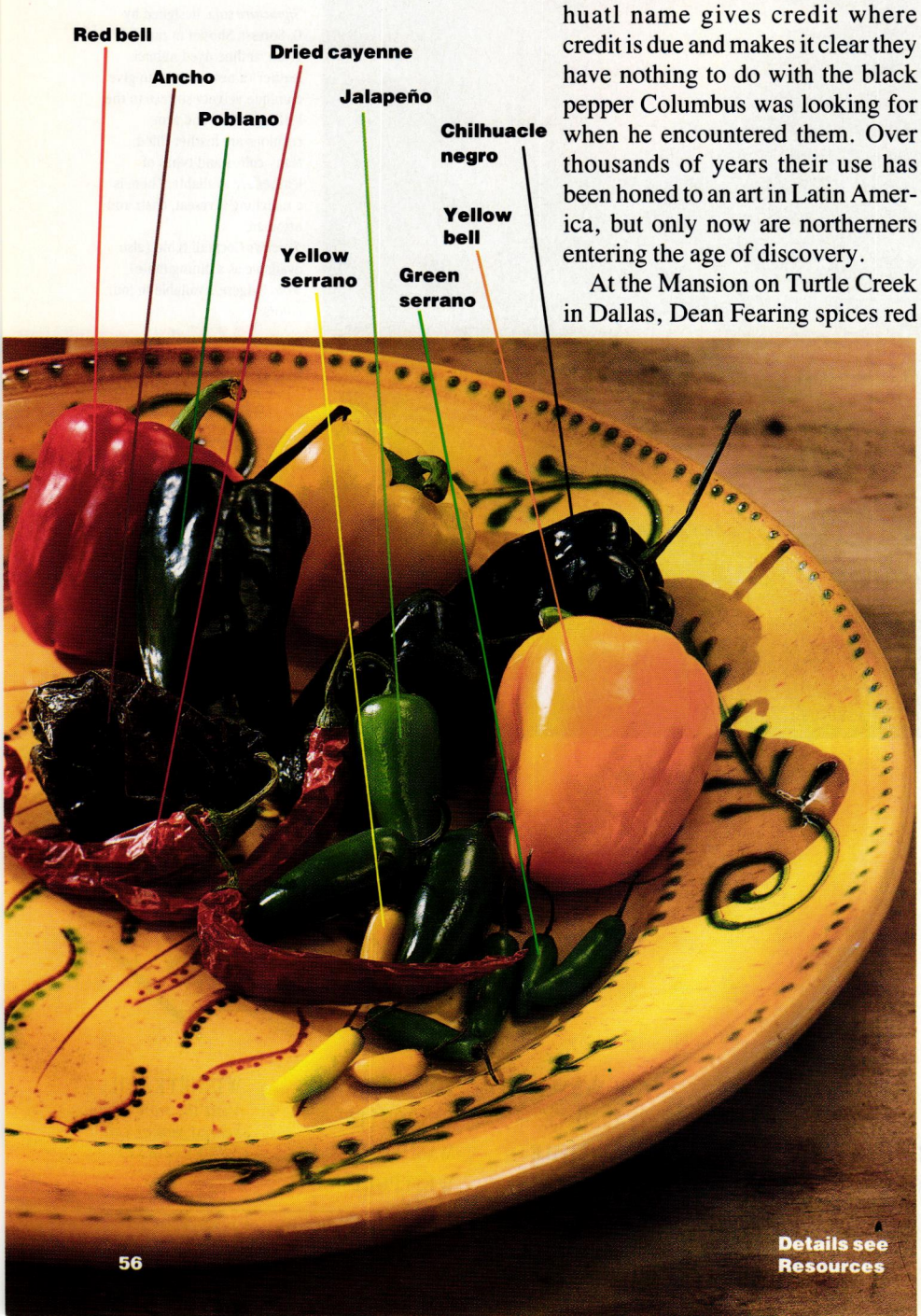
BY LESLIE LAND

RECIPES

GRILLED CHICKEN WITH MANGO–BLACK BEAN SAUCE

ROASTED DUNGENESS CRAB WITH CHILIES AND FENNEL

RACK OF LAMB WITH HERBED AIOLI



Details see Resources

RITA MAAS/STYLED BY GRACE PARISI



Oyster
Good news! They're virtually calorie-free. Bad news! They're best with port and cream, or in puff pastries.



Lobster
Great in stews. For heartier portions, try that mushroom found in Michigan. It's 40 acres across and weighs 22,000 lbs. (You may have leftovers.)



Chanterelle
Collected in the Northwest. Good collectors earn $200 a day on them. Good cooks spend that much a day on them.

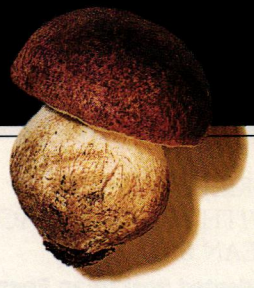
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Morel
Among the finest fungi, they often appear after forest fires. So 18th century German women, naturally, set fires. Anything for a good veal sauce.



Wood Ear
Protein-wise, they're closer to meat than to vegetables. Forget Meat & Potatoes; stick to Ears & Potatoes.





Shiitake
Dried, their smoky pepperiness is potent. 4 or 5 slices can permeate an entire soufflé. Never underestimate the power of the fungi.

Once you taste a wild mushroom, you can't go back to common varieties. The same is true of Sutter Home Chardonnay. The ripe apple and citrus aromas, crisp fruity flavors, and the dry, lingering finish enhance any moment. It's one of the treasures that can make life more enjoyable... that, and a good fungus.



Enoki
Japanese delicacy, best raw. The Japanese also breed mushrooms tasting like steak, with patty-size crowns. Fungus burger, anyone?

© Sutter Home Winery, Inc., St. Helena, Napa Valley, California.

SUTTER HOME. IF YOU'RE GOING TO DO IT, DO IT RIGHT.

as bass notes while chilies represent the upper registers, he says, "Chilies create movement for flavors, rhythms within dishes."

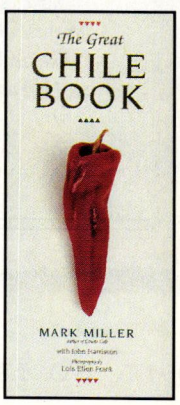
For most neophytes, what chilies largely create is a burning sensation and a profound wonder at the perversity of human nature. How does the connoisseur detect all those subtle nuances of heat and flavor? "It's simply a matter of practice," Miller explains, "like learning to taste beyond the alcohol in a glass of wine."

Of course, wine itself is no easy study, and some stay chili-shy. "Our lobster taco with yellow tomato salsa is very popular, and now there's less resistance to real hot barbecue," Fearing says. "But when I started out, you couldn't put that on the menu in a white-tablecloth restaurant."

Even less formal establishments have to take it easy. "As far as I'm concerned, there are never enough chilies," Pawlcyn says, "but I used to be just exorbitant and the customers couldn't take it." Last year, she says, she "went overboard again" with her bumper crop of organic habaneros.

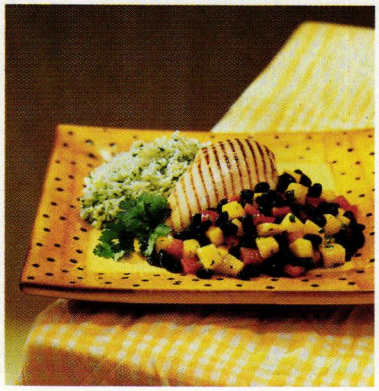
Habaneros do seem to have that effect. Most Mexican chilies belong to *Capsicum annuum,* but the habanero is of the *chinense* species. These small chilies can be a hundred times hotter than jalapeños, but their fruity aromatic sweetness makes them addictive, and I find their heat doesn't linger, unlike that of such *annuums* as serranos, which may contain less capsaicin while still giving the impression of a longer burn.

Capsaicin is the source of chilies' heat and, theoretically, their allure. It appears to stimulate the release of endorphins, the body's natural painkillers, producing a sense of well-being. Tasteless and colorless—and not permanently damaging—capsaicin is found almost exclusively in the membranes and on the seeds. Remove these from an unbruised chili and even the hottest will cool down. Capsaicin is volatile—don't lean over the work surface and inhale, and wear thin plastic gloves if you have sensitive skin. And if you've bitten off more than you can chew, don't drink water—it spreads the fire. Instead, eat yogurt, bread, or sugar.



If your problem is too few chilies—or too few varieties—head for the garden. Most chilies do like it hot, but I have successfully grown jalapeños, serranos, and poblanos in coastal Maine. And because the less common types are seldom hybrids, you can plant the seeds of just about anything and get something similar. Something similar will be fine in the kitchen, too: don't be afraid to substitute. A chili that's not exactly right is far far better than no chili at all.

RECIPES



GRILLED CHICKEN WITH MANGO–BLACK BEAN SAUCE

***(Adapted from* Dean Fearing's Southwest Cuisine)**

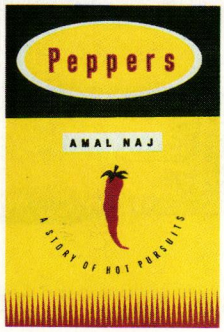
4 tablespoons corn oil
2 large yellow onions, chopped
1 small carrot, chopped
2 poblano chilies, seeded and chopped
2 chipotle chilies, finely chopped
3 cloves garlic, finely chopped
1 pinch each ground cumin, coriander, chili powder
1 large bunch cilantro
1 tablespoon peeled grated ginger
3 cups chicken stock
2 tablespoons cornstarch
2 chicken breasts, halved
Salt
1 ripe mango, peeled and diced
1 cup cooked black beans, drained
2 tablespoons roasted red bell pepper, peeled, seeded, and diced
Lime juice

Prepare grill. To make sauce, place 1 tablespoon oil in large saucepan over medium heat. Add onions, carrot, chilies, garlic, and spices and sauté about 4 minutes, until vegetables start to wilt. Chop 2 tablespoons of cilantro and set aside; also reserve a few sprigs for garnish. Add remaining cilantro, ginger, and chicken stock and bring to a boil. Dissolve cornstarch in 2 tablespoons water and, stirring constantly, add to sauce in a thin stream. Cook until slightly thickened, then lower heat and simmer 20 minutes. Strain through a fine sieve. Add additional stock if necessary to make a heavy but not pasty texture. Keep warm.

Coat chicken with remaining oil, sprinkle with salt, and grill, turning once. Do not overcook.

While chicken cooks, add mango, beans, bell pepper, and chopped cilantro to sauce mixture, bring to a boil, then remove from heat and add salt and lime juice.

Serve chicken with sauce and herbed rice or tortillas. Garnish with cilantro sprigs. Serves 4.

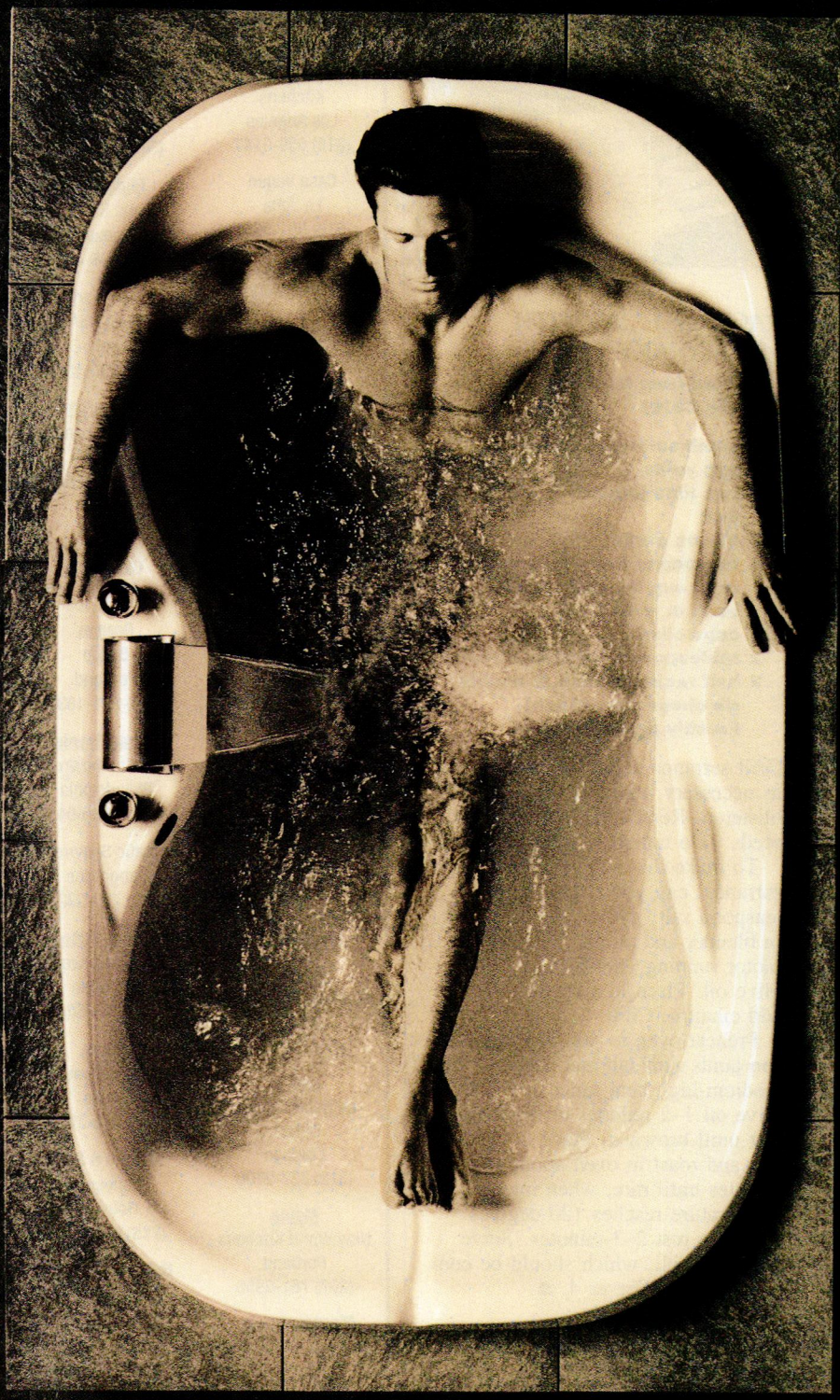


HOT READING

THE GREAT CHILE BOOK BY MARK MILLER (TEN SPEED PRESS, 1991). *PEPPERS* BY AMAL NAJ (KNOPF, 1992). *PEPPERS: THE DOMESTICATED CAPSICUMS* BY JEAN ANDREWS (UNIVERSITY OF TEXAS, 1984). *THE WHOLE CHILE PEPPER BOOK* BY DAVE DEWITT AND NANCY GERLACH (LITTLE, BROWN, 1990).

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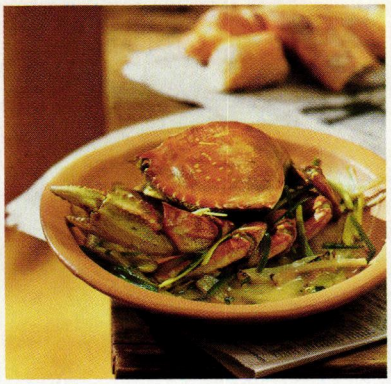


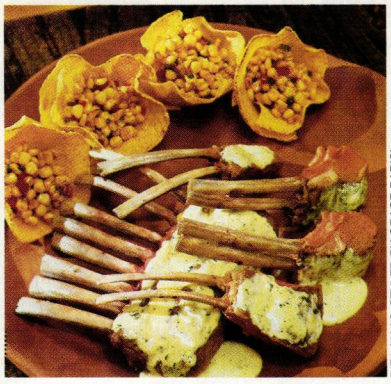
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RITA MAAS/STYLED BY GRACE PARISI

ROASTED DUNGENESS CRAB WITH CHILIES AND FENNEL

(Adapted from a recipe by Cindy Pawlcyn)

4–5 dried hot red peppers
Salt
2 live 1–2 pound Dungeness crabs or 2 live 1¼-pound lobsters
1 fresh jalapeño chili
1 fresh Fresno chili
1 medium leek, white part only
½ bulb fennel
Cracked black pepper
10 ounces butter, melted
2 tablespoons lemon juice
¼ cup minced parsley

In a large pot, place enough water to cover crabs. Add dried chilies and 2 teaspoons salt and bring to boil. Insert crabs and cook until they change color, about 5–7 minutes. Remove crabs, cool, and clean out inedibles. Crack shells in several places.

Preheat oven to 450 degrees. Remove cores from jalapeño and Fresno chilies. Cut flesh of fresh chilies, leek, and fennel into thick matchsticks. Toss with salt, pepper, butter, and lemon juice, then combine in shallow roasting pan with prepared crab; be sure crab is thoroughly coated with butter. Roast 10 minutes, stirring occasionally. Sprinkle with parsley. Serve in shallow heated bowls, with plenty of napkins. Serves 2 as entrée, 4 as appetizer.

RACK OF LAMB WITH HERBED AIOLI

(Adapted from Mark Miller's Coyote Café)

5 small serrano chilies
3 egg yolks
½ cup lime juice
Salt
2 cloves garlic
4 teaspoons fresh rosemary or ½ cup loosely packed basil or mint leaves
2¼ cups olive oil
2 tablespoons chopped cilantro
2 half racks of lamb (2 double rib chops per person)
Freshly ground pepper

Grill serranos under broiler, turning as necessary, until skin is black and blistered. Remove skin, veins, and seeds. (Do not rinse.) Set aside.

To make the aioli, combine the serranos, egg yolks, lime juice, ¼ teaspoon salt, garlic, and rosemary in blender and purée. With the motor running, slowly add 2 cups olive oil. Place in a small bowl and add cilantro. Chill.

Preheat oven to 400 degrees. Season lamb with salt and pepper. Over medium-high heat sauté in ¼ cup olive oil 1–2 minutes on each side, just until browned. Place in shallow pan and roast in oven about 10 minutes until rare, when internal temperature reaches 120 degrees. Allow to rest 2–3 minutes. Serve with the aioli, which should be cool but not cold. Serves 4. ▲

CHILIES FOR THE PICKING

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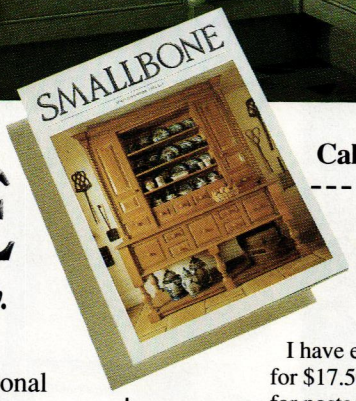
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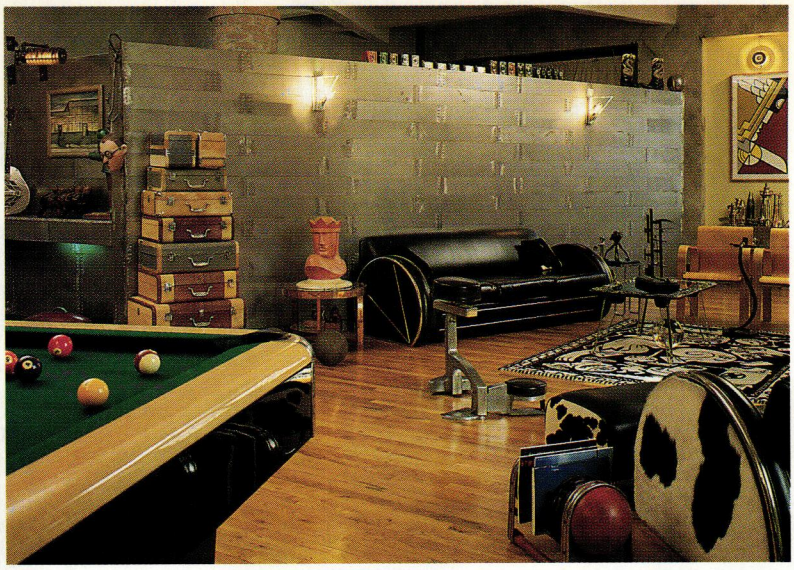
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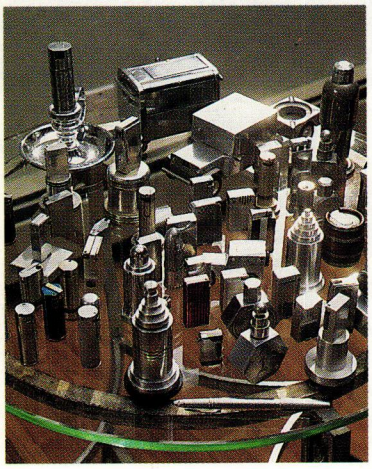
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PEOPLE

Dealer's dealer **Cory Margolis** shops for things he can live with before he sells them





BY KATHLEEN BECKETT

"I'M WHAT'S KNOWN IN THE TRADE AS A PICKER, A RUNNER, A MIDDLEman—in other words, I'm a personal shopper for other dealers," says Cory Margolis. Taking after his antiques dealer parents, who introduced him to flea markets as a kid, Margolis has a born and bred knack for unearthing exactly what New York galleries will be wanting next, whether it's American arts and crafts silver or novelty walking sticks.

He specializes in twentieth-century decorative arts and manages to keep his eye simultaneously fixed on some three hundred categories of objects, from inkwells to deluxe vintage luggage. Somewhat quirkier are the collectibles—1930s Kodak cameras designed by Walter Dorwin Teague, 1950s Italian plastic telephones—that he groups together to great effect in his East Village loft which features a wall clad in riveted steel "to look like the side of a zeppelin" and a 1940s pool table customized with lacquer, bird's-eye maple, and chrome.

Margolis used to be a collegiate pool champion; these days he plays pool for fun and trains two hours a day in the gym for the furious sprints and fast pounces needed to score in flea market competition. By four in the morning on weekends he's off and running. Flashlight in hand, he dashes back and forth—at least twice—between his favorite market at West 26th Street and Sixth Avenue and another at East 67th Street and York Avenue. "In my business you have to stay on your toes," he says. "If I turn left instead of right, I can miss a thousand-dollar profit in seconds." ▲

"I've been playing pool for as long as I've been selling antiques—since I was nine," says Cory Margolis, above left, with his 1940s Brunswick Sports King. Above right: A zeppelin-style steel wall divides his living area from his bedroom. Far left: His collection of 1940s aluminum lighters looks like a miniature cityscape. Left: A vitrine showcases a 1940s mannequin, 1950s Italian plastic telephones, and flashlights with art deco motifs. Details see Resources.

DAVID FRAZIER

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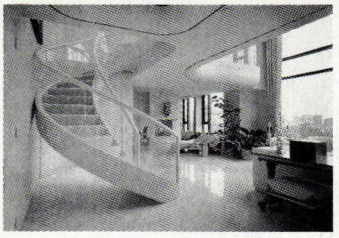
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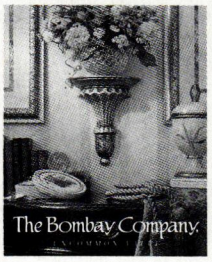
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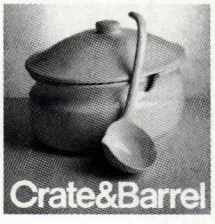
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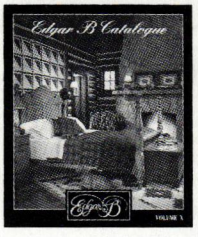
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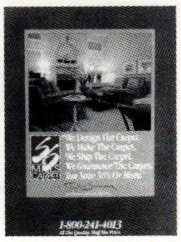
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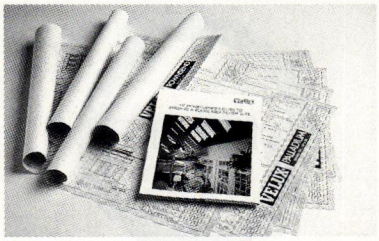
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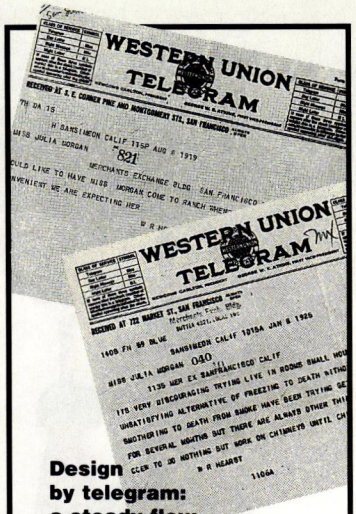
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Design by telegram: a steady flow from Hearst to Morgan, above.

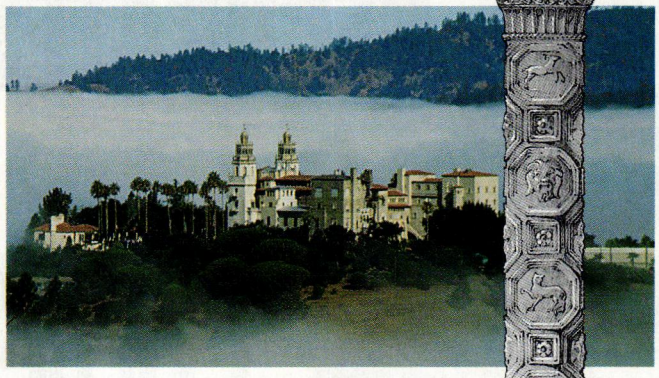
NANCY RICHARDSON

on taste

Hearst's splendid Magic Kingdom, **San Simeon,** was a highbrow theme park before its time

MORE LIKE A GROUP OF PAVILIONS at a world's fair than anything so straightforward as a house, San Simeon has to be one of the most appealing run-on sentences in architectural history. Begun in 1919, when William Randolph Hearst was fifty-six, the construction of San Simeon stretched into a thirty-year project. Loosely a cross between a Spanish baroque cathedral in Mexico and a nineteenth-century South American civic palace born of huge manic-colored drawings, San Simeon refers—without any embarrassment or sense of having attempted too much—to everything vast or heroic that Hearst ever fancied in five hundred years of European architectural history.

Though responsible for a flow of hundreds of thousands of crates filled with architectural elements and fragments, complete rooms, and even complete structures from all over Europe, some unpacked to this day, Hearst never intended to build a monumental palace in any tidy, literal, historically polite, or even serious way. What he had in mind was more like the Greatest Show on Earth—a never-ending circus in the years of construction,



certainly, yet always a movie in his inner eye and a home only in the narrowest sense.

For all that, San Simeon is still one of the boldest exercises in country house architecture ever to project itself against a fine section of American sky. Now a California state historical monument, it sits

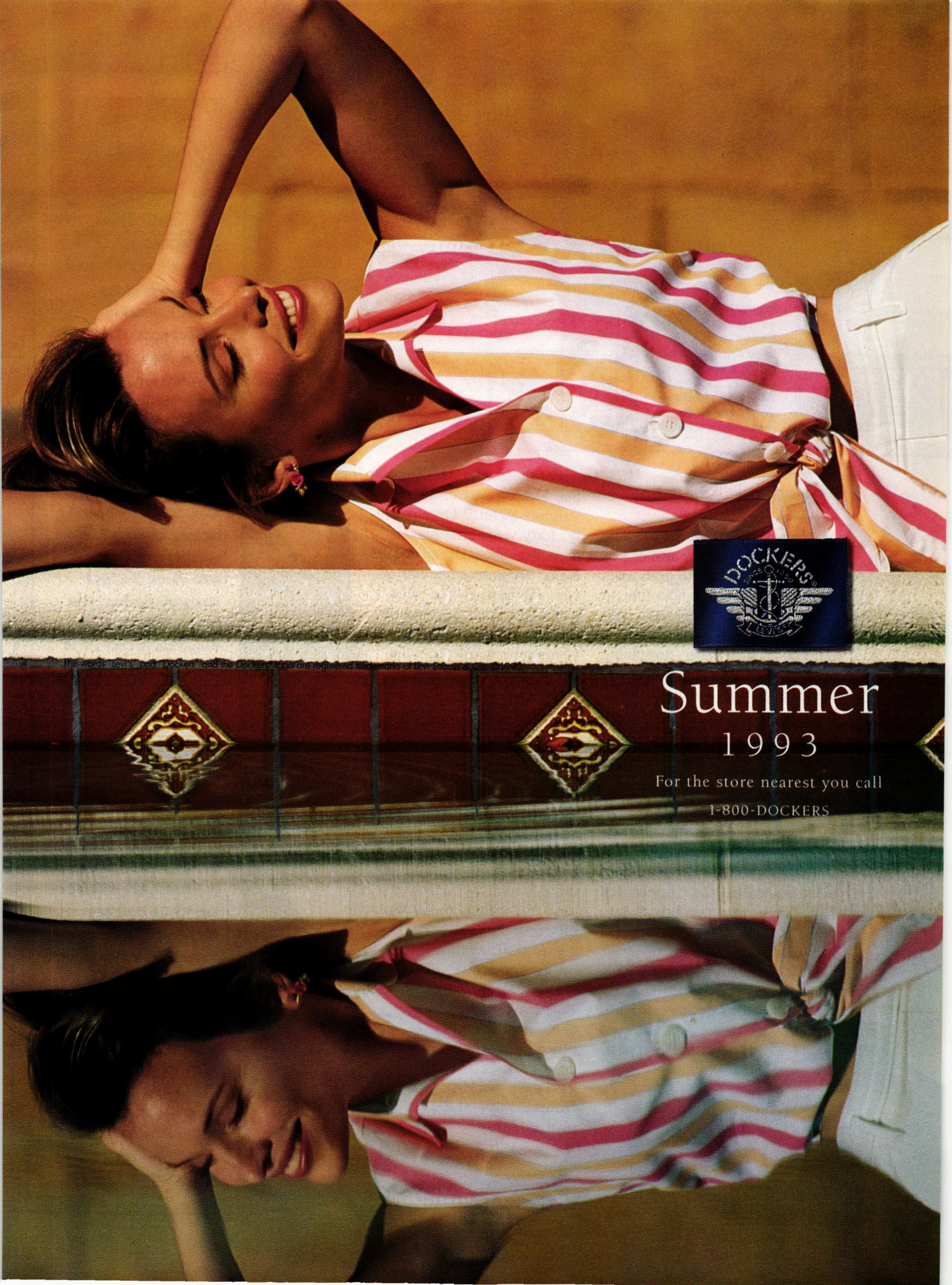
Souvenirs Everywhere

The overflow from San Simeon filled at least four other Hearst houses, two five-story warehouses in the Bronx, five warehouses at San Simeon, and other warehouses at nearby ranches. One anecdote tells the whole story. In the 1920s, Hearst bought a twelfth-century Cistercian cloister from a remote Spanish village. Some 10,500 crates—250 tons' worth of stone, each piece numbered—were sent along forty miles of new road to the nearest rail line for the ride to the coast, where a fleet of freighters waited. Still in a Bronx warehouse, the unpacked crates



San Simeon is perhaps not all that awful—merely misunderstood. Top: Cast-concrete "sculpture." Above right: Son et lumière, naturally. Right: A marble lamp standard.

CLOCKWISE FROM TOP LEFT: JOHN BLADES/HEARST SAN SIMEON STATE HISTORICAL MONUMENT; SPECIAL COLLECTIONS, CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO (2); JOHN BLADES/HEARST SAN SIMEON STATE HISTORICAL MONUMENT

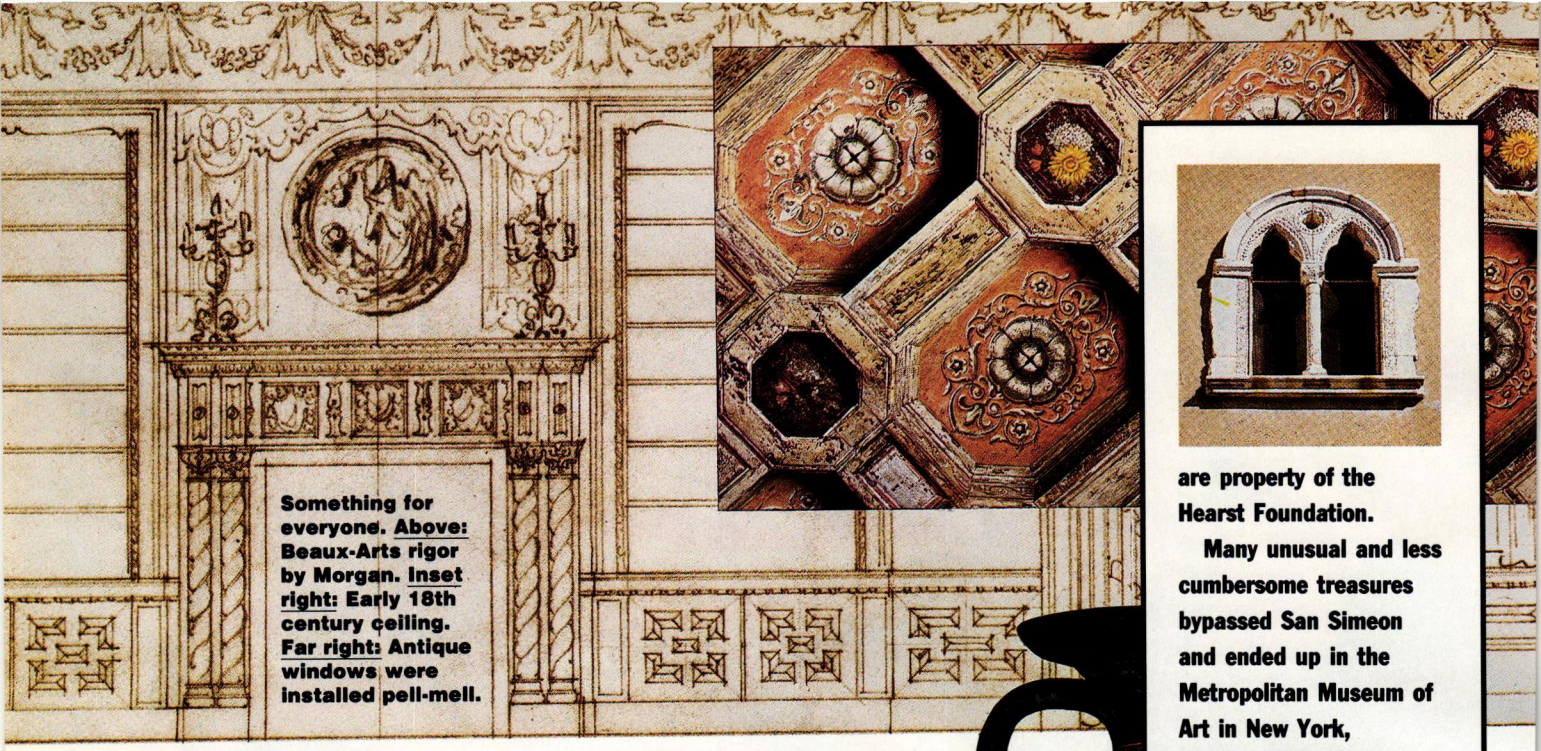


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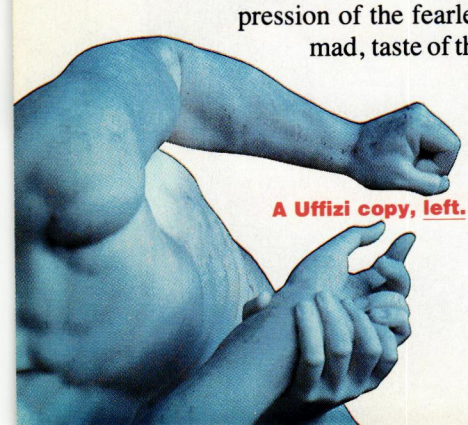
Something for everyone. Above: Beaux-Arts rigor by Morgan. Inset right: Early 18th century ceiling. Far right: Antique windows were installed pell-mell.

taste

on a broad crest of the Santa Lucia Mountains 340 miles north of Los Angeles, where rolling grasslands abruptly descend 1,600 feet to meet the Pacific. Hearst, who owned at least four or as many as seven other big houses, depending on how you count those that belonged to his wife and his mistress, had always wanted to build a house on the edge of the Grand Canyon. To him, the dramatic flux of the local weather, the natural son et lumière of this part of California, must have seemed normal. To visitors who started up the six-mile driveway in the heavy fog that typically circled the lower reaches of what was called the "Enchanted Hill," only to emerge abruptly into clear thin air within yards of the looming house, the extravagant beauty of the site, with its wide view of other rolling mountain terraces, served to enhance the impression of the fearless, even mad, taste of their host.

For those who didn't get it, San Simeon was dismissed as "simply awful." Only recently, forty years after his death, have ideas about Hearst and the house begun to come into focus. Perhaps it has been a question of our catching up. Hearst's ability to turn ideas of historic architecture and decoration inside out to achieve a theatrical effect is now mainstream architectural taste: the theme park; the idealized and often overdecorated museum period rooms of the past twenty years; the finely calibrated historic-town restorations of the 1950s and '60s—as popular as theme parks with the public, though controversial as real history. Yet there is no institution in this country that begins to rival San Simeon as a museum of architectural detail. Both a joke and a burden, those countless old doorways, windows, balconies, grilles, ceilings, floors, choir stalls, odd columns, and even a portico from a Greek temple actually form a reference li-

Hearst had always wanted to build a house on the edge of the Grand Canyon



A Uffizi copy, left. Above right: Ancient Greek urn.

are property of the Hearst Foundation.

Many unusual and less cumbersome treasures bypassed San Simeon and ended up in the Metropolitan Museum of Art in New York, including Bernaert van Orley's *The Four Ages of Man,* one of the finest tapestry cycles in the country; sixty-six Greek Attic vases; the huge fourteenth-century choir screen in the Medieval Hall; a stone cantoria in the Blumenthal Patio; an English mantel attributed to Rysbrack; and a French Renaissance chimneypiece recently installed in a decorative arts gallery opening on April 29.

The Los Angeles County Museum of Art received 1,120 objects. Don't miss the Hope Herakles, a third-century Roman statue; the Methuen Cup in silver gilt and rock crystal; and three eighteenth-century pictures: *Winter* by Jean-Honoré Fragonard, *Saint Cecilia* by Joshua Reynolds, and *Portrait of Arthur Atherley as an Etonian* by Thomas Lawrence.

CLOCKWISE FROM TOP LEFT: SPECIAL COLLECTIONS, CALIFORNIA POLYTECHNIC STATE UNIVERSITY; PETER D'APRIX/FROM CAROL J. EVERINGHAM, *THE ART OF SAN SIMEON*; CURTIS BRUCE/FROM THOMAS R. AIDALA, *HEARST CASTLE SAN SIMEON* (HARRISON HOUSE); JOHN BLADES/HEARST SAN SIMEON STATE HISTORICAL MONUMENT (2)

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brary of architectural elements, which Hearst applied to the shell of the house like new clothes on a paper doll.

Some people were surprised that Hearst would even tolerate an architect, yet Julia Morgan was a Beaux-Arts–trained professional, nine years his junior, who pioneered the use of reinforced concrete in San Francisco following the 1906 earthquake. Like her contemporaries Bernard Maybeck, John Galen Howard, and Willis Polk, she was fluent in the use of historical styles. Though Morgan shrank from public view, her work did not. The seven hun-

San Simeon defies common sense: Hearst loved the views, but you can hardly see out

dred structures she designed typically expressed a suitability to purpose and site and a clear internal layout. She rarely mixed architectural metaphors.

She was nevertheless no match for the force of Hearst's imagination. Responding with good humor to every telegram about leaking roofs, weather stripping, the arrival of seven more mantels, or the cutting down of a remarkable old ceiling, Morgan ran the job from her office in San Francisco during the week and from a drafting room cum potting shed at San Simeon on most weekends. There she and Hearst spent hours a day for years on end, hours in which Hearst seemed his happiest and most himself, yet without letting Morgan deter him.

As a building—and in almost every other way—San Simeon defies common sense. Hearst had always loved the place for the views, though from inside the castle you can hardly see out. He wanted to have a house full of guests, but the guest rooms lacked closets. The house looks like a great cathedral, yet the main room runs parallel to the façade rather than perpendicular to it, as would the nave of a church. It lacks a main staircase; the elevators are too few and too small. San Simeon, however, remains Morgan's most famous project.

For years before the house was built, the place had been a working ranch. Except for the ocean, everything you could see belonged to Hearst. With his wife, Millicent, and their five boys, Hearst had camped there in a tent village every summer. The party was often fifty strong, including guests and employees. During the day he organized elaborate picnics, pack trips, hikes; at night there were songs and dancing in the main tent, Hearst's version of a circus big top. Once the house was in the works and Hearst was estranged from his wife, the sense of real fun evaporated and the idea of glamour got built into

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the walls that Morgan made three feet thick. Even Hearst's mistress, Marion Davies, felt trapped, preferring in spite of her obvious devotion to Hearst to make any movie at all rather than stay at San Simeon for an extended period.

Nevertheless, guests arrived thirty and fifty at a time to swim in an indoor or an outdoor pool, to flirt along a mile-long pergola walk, or to see the latest movies in a large movie theater on a floor below ground. Also in the basement was a hairdresser as good as any in New York or Beverly Hills as well as a wardrobe department like the real thing at MGM

Dressing up was expected: San Simeon had a wardrobe department in the basement

or Warner Brothers. There were to be no excuses for not dressing up for the impromptu theme parties Hearst felt were in keeping with the mood of the house. Even the dining room was in fancy dress—as a refectory in the town hall of Siena.

Hearst's intention was always to give his guests a festive time, but it didn't necessarily work out that way. Diary accounts give the impression that some guests couldn't wait to leave. In *To the One I Love the Best,* his memoir about Elsie de Wolfe, Ludwig Bemelmans recalled: "I took my leave, and drove off with many feelings, all of them low. . . . I drove down the magnificent landscape. . . and it was like escaping from prison. During the long drive in the blue haze of morning I came upon a truth, which, like all revelations, is simple as stone, and as heavy. I had met in Hearst the most lonesome man I have ever known, a man of vast intelligence, of ceaseless effort, and all he had done was to make of himself a scaffold in which a metronome ticked time away. Like Elsie, he had fled to objects."

Having a higher opinion of objects than Bemelmans did, I am aware also that what is colorful and appealing about a collector and his domestic world can often turn peculiar, sad, and, finally, perverse when a healthy interest rides right over the top. Bemelmans wanted Hearst to be normal. Probably his family had wanted him to be normal, too. Yet there was no more chance of that than there was of turning San Simeon into an example of conventional good taste. These days, among those who do not worship good taste, the creator of San Simeon has begun to look like an American William Beckford or John Soane. Not a popular figure but one hard to ignore, and an appealing old showman at that. Even so, I'm glad I didn't have to spend the night. ▲

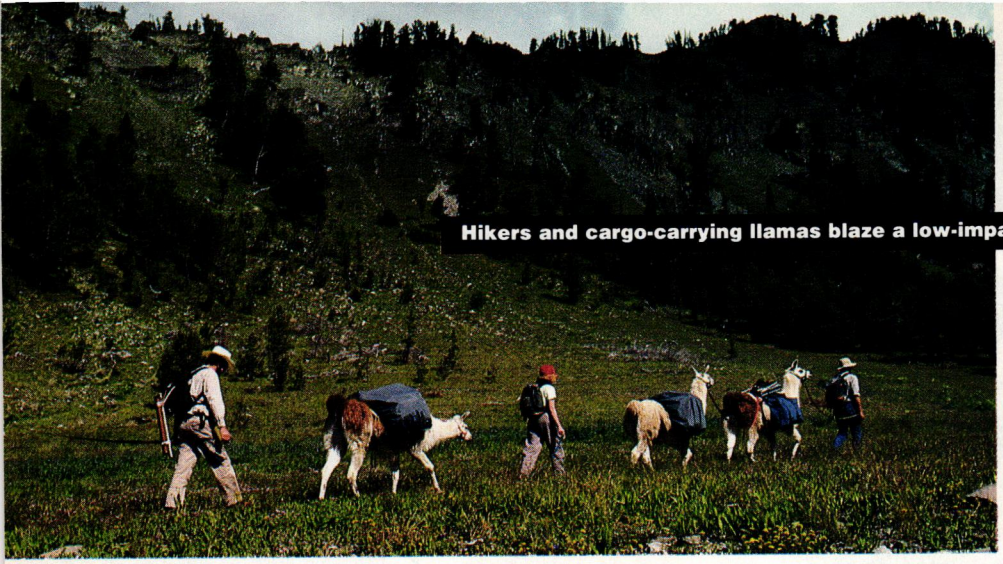
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TRAVEL

Novelist Walter Kirn treks through **Big Sky country** with a llama on a leash. And the llama dictates the pace



"IVANHOE, GIDDYAP," I SAID. "Come on." I yanked on the lead rope, impatient to get moving, but Ivanhoe only dug in his rear hooves and stiffened his proud woolly neck. He wouldn't budge. My six fellow campers, stalled behind me on the narrow trail, each with his or her own beast in tow, looked on with sympathetic expressions. They knew what I was going through because they had all been through it themselves. We were nearing the end of our first day's hike—five challenging uphill miles in western Montana's Tobacco Root Mountains, the Stairmaster of the gods—and one thing had become clear to everyone: pound for pound, inch for inch, no force on earth is quite so stubborn as a llama responding to nature's call.

Which would be perfectly fine if you could ride the animals. But no, you have to walk with them. At *their* pace.

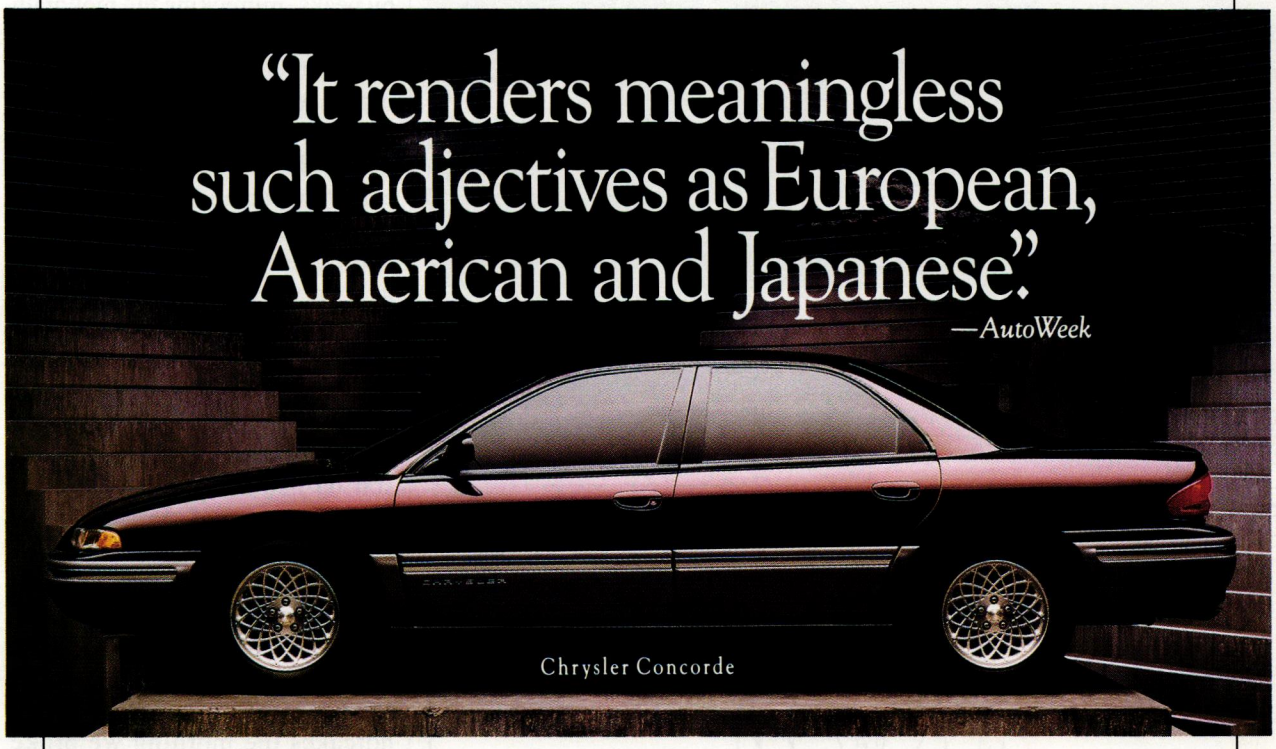
Later that evening, having unloaded the llamas' packs and put the exotic creatures out to graze in the wildflower-dotted meadow near our campsite, we pitched our tents, broke out the wine and cheese, and whipped up a dinner of chicken breasts in citrus sauce followed by homemade huckleberry ice cream. Or rather, our leader, Will Gavin, performed those amazing restorative feats for us. Will is a cofounder, with his wife, Renée, of Yellowstone Llamas, one of the West's premier wilderness outfitting services. Part llama wrangler, part high-elevation hotelier, Will knows how to take care of his guests. Indeed, more than one member of our party claimed to have joined the expedition just to try Will's famous camp cuisine—as if one's senses need stimulation beyond mountain air so fresh it tastes of wintergreen, a swimming lake of Evian clarity, views by Bierstadt, and night skies by Van Gogh.

Back to the good food, though, which was even more impressive when one considers the conditions under which it was prepared. No Cuisinarts in the Tobacco Roots. No woks or garlic presses. What Will had instead was a flat spot on the ground, two tiny gas burners, a griddle, and a couple of tin pots. Over the course of our three-day alpine sojourn there emerged from this minimalist kitchen such delicacies as shrimp and scallop crêpes, an excellent breakfast frittata, a superrich ultradense chocolate cake that must have required its own llama for transport, and a procession of mixed-green salads that, at least for me, were the stars

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of the show. As a full-time resident of Montana, I know just how rare a good salad is out West—one with leaves of various colors, not just a uniform iceberg pallor. To be served such an item anywhere in the Rockies, let alone above the treeline, is cause for rejoicing. Homemade croutons, too!

To burn off the calories between meals, I spent the daytime hours scrambling up and down the nearby peaks, mimicking the mountain goats that now and then appeared among the rocks. On one of the more spectacular summits I found a plastic jar containing a rolled-up notebook in which climbers could enter thoughts and observations. In one entry a retired mining engineer apologized for having built the ugly service road that marred the meadow below. I felt a pang of sympathy for this exploiter turned environmentalist. As Will kept reminding us, the wilderness bruises easily and heals slowly—the reason he cooks on those tiny gas burners instead of the more traditional campfire.

Environmental considerations are also behind the growing popularity of llamas over horses for long trips into the backcountry. Llamas, Will explained as we ate hotcakes the morning we broke camp, leave a significantly smaller, shallower footprint than do horses, and because of their lighter appetites, they don't eat as much of the surrounding countryside—or leave as much manure. Those advantages may seem subtle, but over the course of many pack trips they add up. I remembered this on the way down the mountain whenever Ivanhoe froze in his tracks to take a low-impact potty break. No, you can't ride them, but they do help save the planet. The notion put me in a sunny mood, which improved even more when I patted my stomach and found that despite the four-star alpine dining, hiking the Tobacco Roots had done my waistline good. ▲



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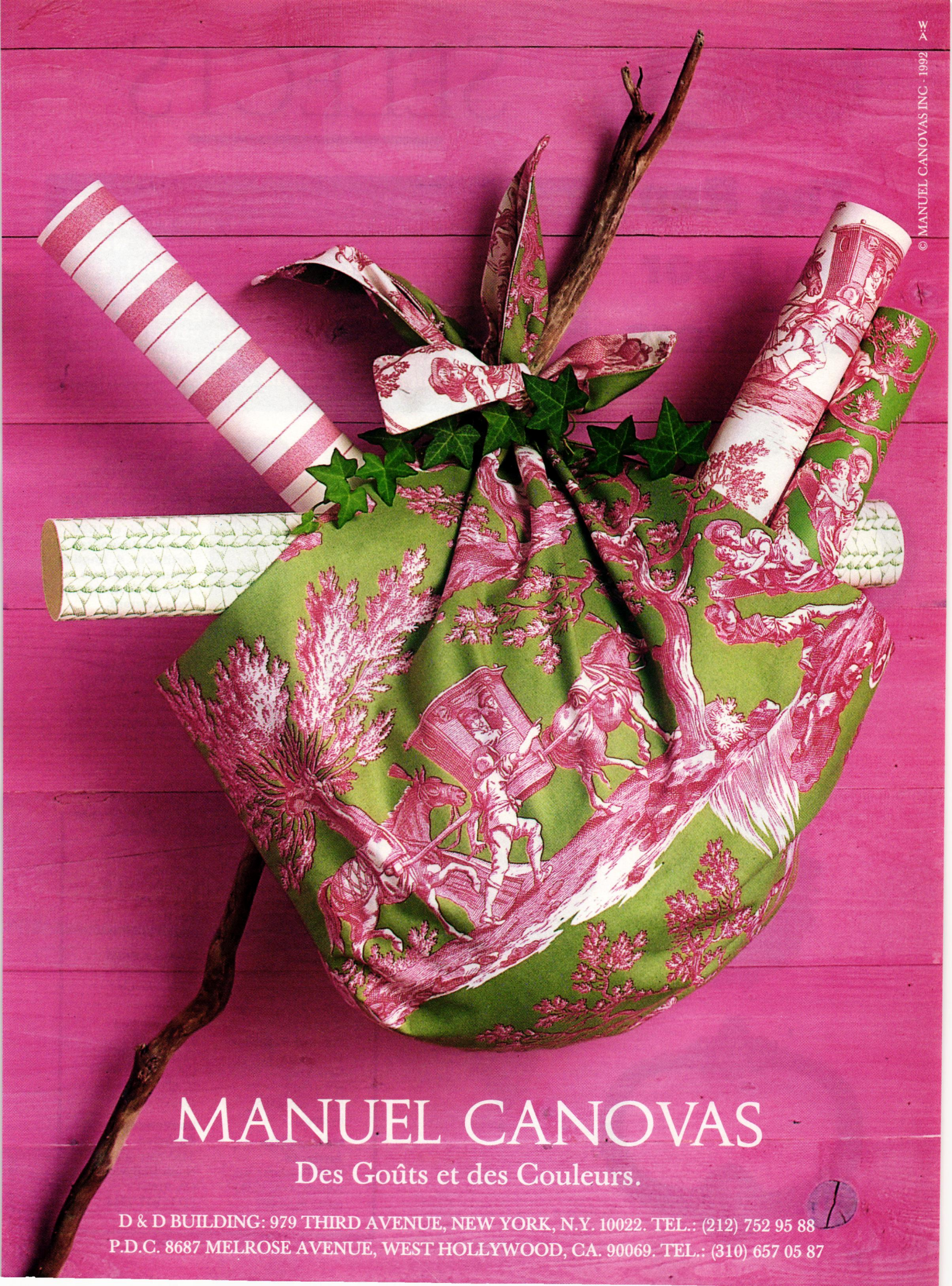
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SELECTS

The Rap on Door Knockers

Early Americans greeted callers—and chased away spooks—with iron serpents, and Victorians adorned doors with slender brass hands. Never supplanted by the less sculptural doorbell, door knockers are still reproduced in scores of styles, though few rival the detail of the originals. Fortunately, many dealers not only offer vintage hardware but will track down designs on request—even if it means knocking on dozens of doors.



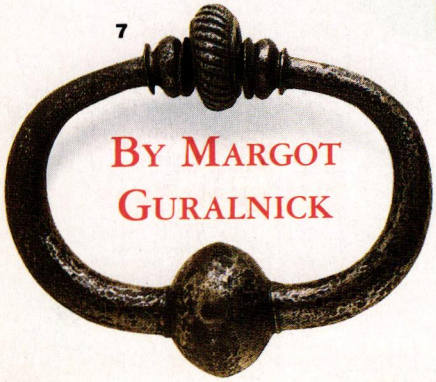






1. Victorian brass hand from Newel Art Galleries. 2. French steel scallops, c. 1750, from Frances Pratt. 3. Belgian brass lion head, c. 1850, from Metropolitan Artifacts. 4. English bronze ring from Newel. 5. American iron serpent, c. 1810, from Frances Pratt. 6. Iron mask, c. 1920, made for Gloria Swanson's door, from Scavenger's Paradise. 7. French steel ring, c. 1750, from Frances Pratt.





By Margot Guralnick

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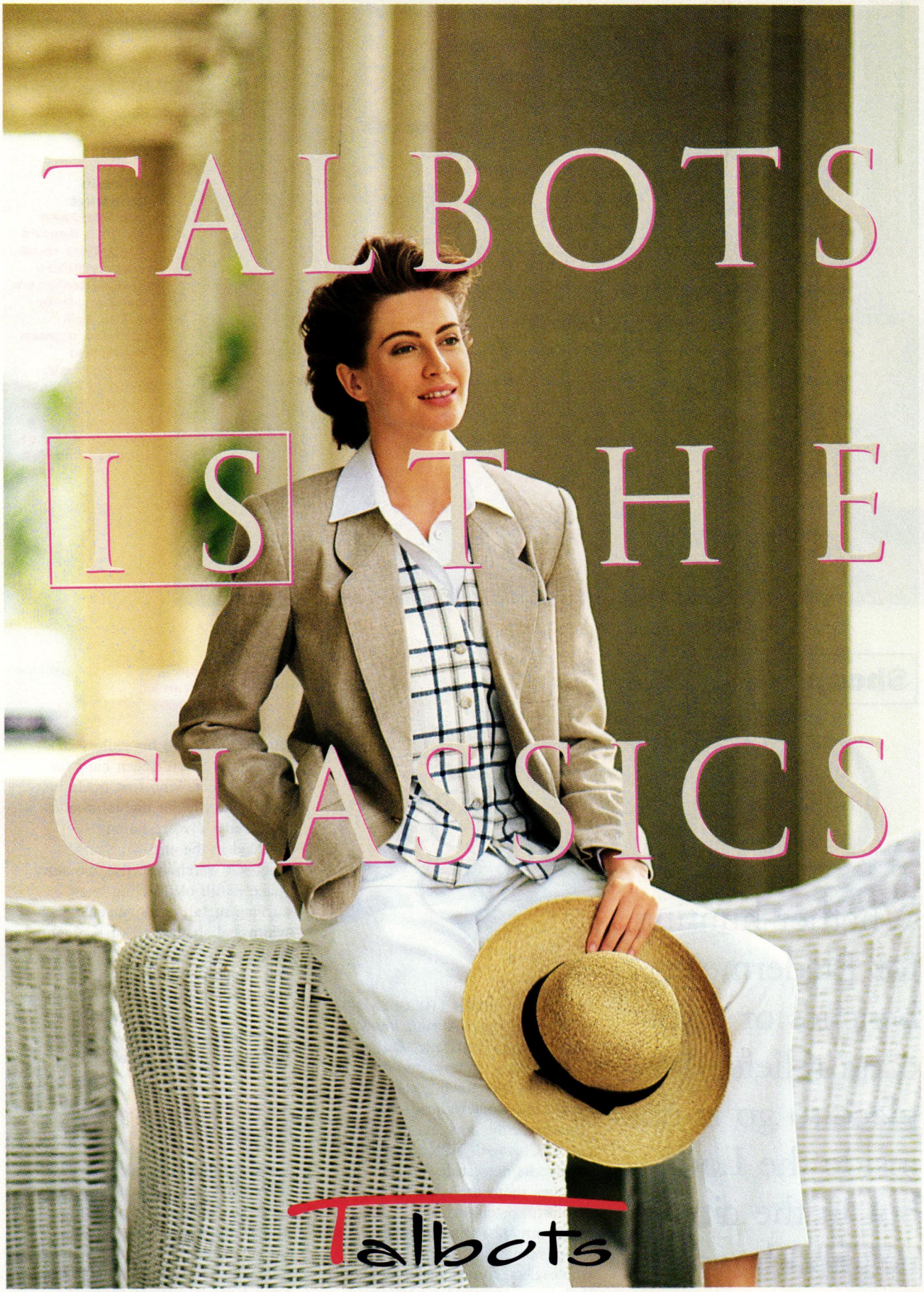
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Ab Imo in Haymarket Jack Szarapka and Nora Kyger's new gallery showcases furniture by local designers, including, from far left, Erik Andersen's green Prehistoric Walking chair, François Frossard's Leaf daybed, and Deirdre Jordan's Chamula chair of 300 wax candles.

Shopping in

Chicago

Whether hunting for Biedermeier benches or terra-cotta reliefs, the place to go is not inside the Loop but in the city's neighborhoods

BY GLENN HELMERS

DO STROLL DOWN THE GLEAMING strip of Michigan Avenue known as the Magnificent Mile. Do pop into the Sony Gallery, and do experience Niketown, assuming you're not prone to headaches. Then leave the area and discover one of Chicago's better kept secrets: its newest design and antiques shops are scattered across a colorful patchwork of neighborhoods, from the West Loop, home of produce wholesalers, to residential Wicker Park, once Polish, later Hispanic, and now dense with artists.

Kleiner Design
560 West Fulton St.
Chicago, IL 60661
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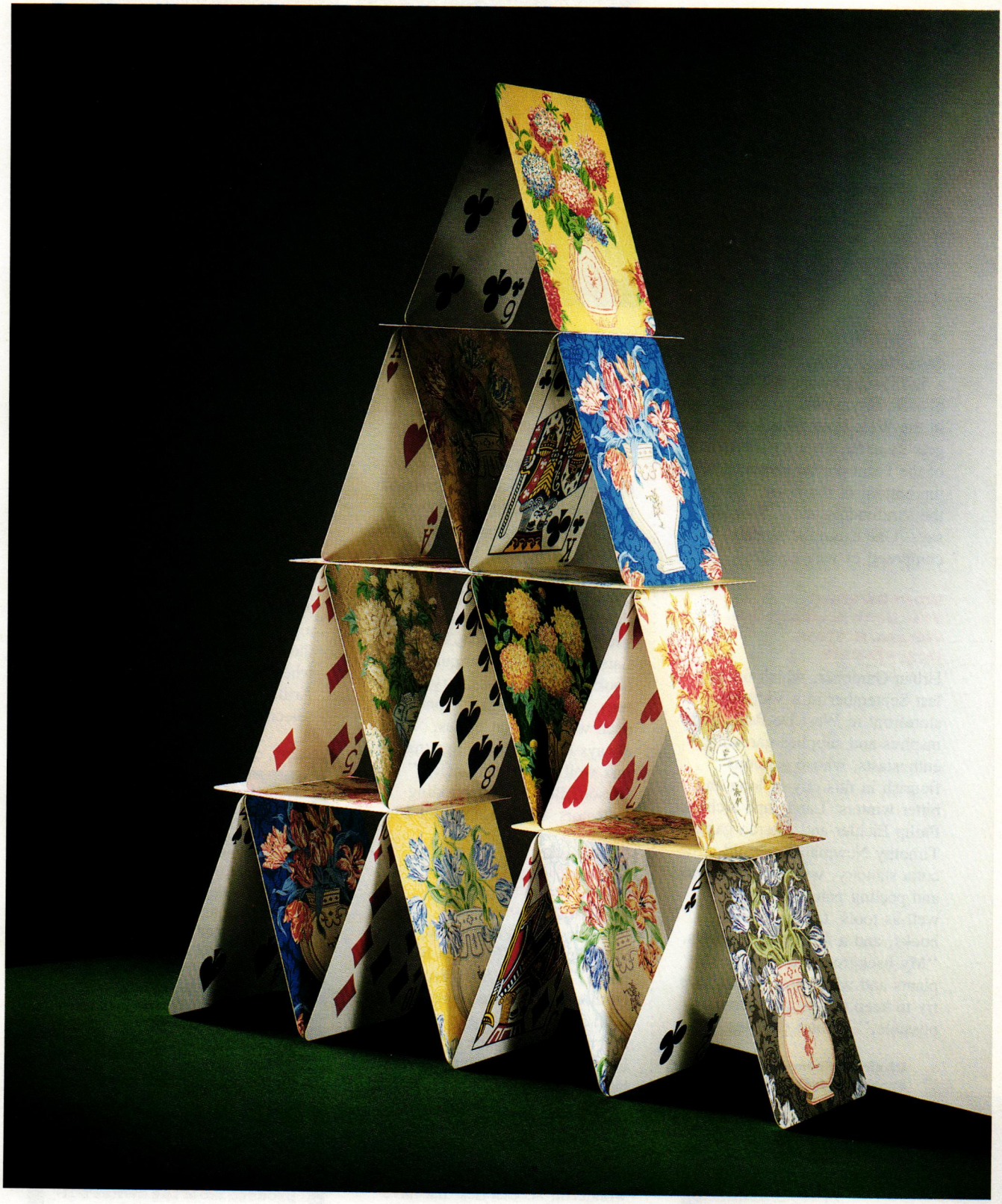
Luring the hip to his gallery in River West hasn't been hard for Jerry Kleiner, who first made his mark with Shelter nightclub and the trendy Vivo restaurant. Located in the original Sears, Roebuck warehouse, the two-story space is full of dazzling hues, curving metal, and overscale whimsical shapes, all of Kleiner's design. "I want my furniture to sort of jump and be alive," he says. Filling in the gaps, as he puts it, are paintings, handblown glass, and photographs by artists from the Chicago vicinity.

Ab Imo
804 West Randolph St.
Chicago, IL 60607
(312) 243-8395

Local furniture designers made waves last year when work from a Chicago Athenaeum exhibition eventually made its way to Milan's furniture fair. Now architect Jack Szarapka and former performance artist Nora Kyger are showing cutting-edge pieces by Chicago

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Architectural Artifacts in Lakeview
In warm weather master salvager Stuart Grannen of Architectural Artifacts moves some of his stock of stone, tile, and terra-cotta building ornaments, right, outdoors.

Sara Breiel in River North
Sara Breiel, a former banker, scours the South for antiques, then creates vignettes of domesticity, far right, for her cozy second-floor shop.





designers, architects, and artists in a 5,200-square-foot loft in the historic Haymarket neighborhood in the West Loop. Ab Imo, which gets its name from an abbreviation of the Latin phrase meaning "from the bottom of the heart," favors the "individualistic," Szarapka says. One example: a chair composed of wax candles.

Urban Gardener
2131 North Southport Ave.
Chicago, IL 60614
(312) 477-2070

Urban Gardener, which opened last September in a Victorian storefront in West De Paul, both inspires and supplies gardening enthusiasts, whose passions flourish in this city of long and bitter winters. Landscape architect Philip Eichler and veteran gardener Timothy Newman stock old terra-cotta statuary, wrought-iron gates, and peeling painted shutters, as well as tools, topiary forms, books, and a few unusual plants. "My background is in native plants and wild gardening, so we try to keep things as organic as possible," Eichler explains. This spring the partners will open a garden around the corner.



Chair by François Frossard, left, at Ab Imo. Biedermeier side chair, right, at K. C. Larson Galleries.

K. C. Larson Galleries
500 North Wells St.
Chicago, IL 60610
(312) 645-0900

River North, an area packed with restaurants, design showrooms, and antiques shops, is also home to two fine sources for Biedermeier furniture. Unlike her more established competitor, Rita Bucheit, whose gallery across the street is period-perfect, Karen Larson also offers antiquarian books, turn-of-the-century Soumak rugs, and tables made from art deco wrought-iron grilles. "I'm always looking for things that will mix well with Biedermeier," says Larson. Best bet for budding collectors: books starting at $35.

Sara Breiel
703 North Wells St.
Chicago, IL 60610
(312) 664-8190

"People always say to me, 'Do you live here? This feels like a house,' " reports Sara Breiel. Until two and a half years ago she was, in fact, dealing in eighteenth- and nineteenth-century English and European objects from her house, but now she presides over one of the city's most charming shops. Her second-floor space in River North is a series of little rooms with arrangements of furniture and wonderful accessories that have decorators from the North Shore knocking on her yellow door. "My look is more tranquil and tailored than some you'll see," says Breiel, who finds many of her favorite pieces in the South.

Architectural Artifacts
4325 North Ravenswood
Chicago, IL 60613
(312) 348-0622

"A renovator's candy store"—that's what Stuart Grannen calls the 30,000-square-foot Lakeview emporium he has filled with architectural antiques and anything else that catches his fancy, from stuffed sharks to Masonic regalia. "Chicago is the queen city of architecture," Grannen says. "But a lot of buildings get destroyed in the name of progress." That's where he steps in. Architectural Artifacts has an especially fine selection of garden sculpture.

RESTAURANTS

For lunch or dinner, the place to go near River West is Vivo (838 West Randolph St., 312-733-3379), where Cindy Crawford, Michelle Pfeiffer, and Bruce Springsteen have been spotted; Jerry Kleiner's happening Italian eatery is a short walk from his furniture gallery and just down the block from Ab Imo. In River North, Home (733 North Wells St., 312-951-7350) is a good place for sandwiches and salads, or call ahead for reservations at Gordon (500 North Clark St., 312-467-9780), where the new American cuisine is made with produce from the owner's Illinois farm. In Wicker Park stop at Earwax (1564 North Milwaukee Ave., 312-772-4019) for caffè latte and a bite of African stew or Moroccan couscous.

CLOCKWISE FROM TOP LEFT: LES BOSCHKE; WAYNE CABLE; NC; JAMES YOCHUM

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Tompkins & Robandt
642½ Addison St.
Chicago, IL 60613
(312) 281-9070

Don't come here in search of big brown English furniture. Alan Robandt and Mark Tompkins don't much care for such "meat and potatoes," as Tompkins calls it; instead they canvas the Midwest for European furniture and accessories that are overscale, colorful, or somehow unusual—a neoclassical campaign bed, perhaps, or carved wooden angels from Italy or southern Germany. "We look for soul and character," says Robandt. The two-year-old shop in Wrigleyville is painted cherry red and filled to the gills. Says Tompkins, "We don't go in for any of that minimalist stuff."

Gary Marks Antique & Contemporary
1528 North Milwaukee Ave.
Chicago, IL 60622
(312) 342-7990

Hollywood set decorators in town for filming make a beeline for Gary Marks. "I'll buy almost anything as long as it's got good classical lines," says Marks. "I don't care whether that means a Louis XVI commode or a step-back pine country cupboard." Affordable style is what Marks is after when he heads off in his van for parts unknown. His shop in the emerging Wicker Park neighborhood also features some pieces by local artists.

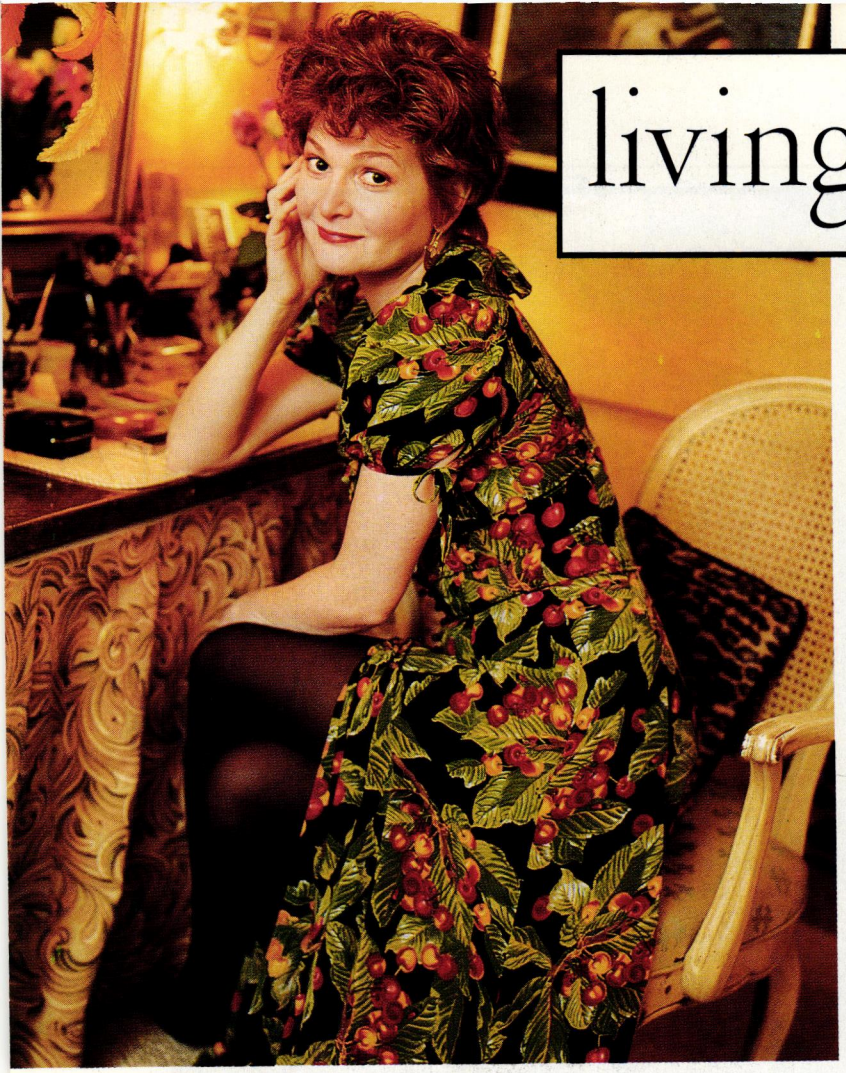
Modern Times
1538 North Milwaukee Ave.
Chicago, IL 60622
(312) 772-8871

At Modern Times the furniture and assorted oddities range from deco to disco. "A lot of this is stuff our customers wish they had had as kids or remember seeing in the movies," says co-owner Martha Torno. The inventory is especially strong in 1940s and '50s furniture by manufacturers like Herman Miller, Knoll, and Heywood-Wakefield. Tom Clark, who opened the shop in 1991, notes that platform shoes have become decorative objects: "People put them on shelves and side tables as cultural curiosities. I promise." ▲



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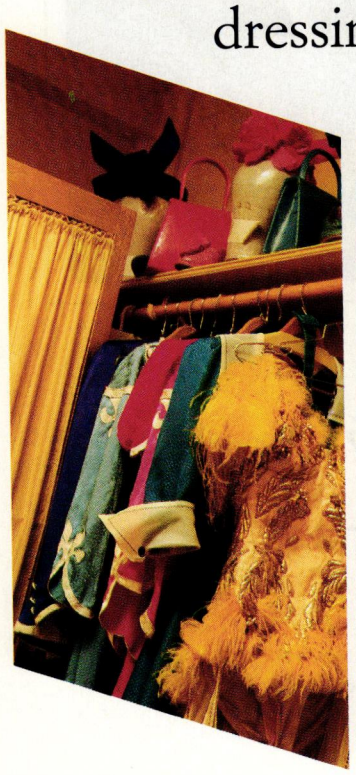


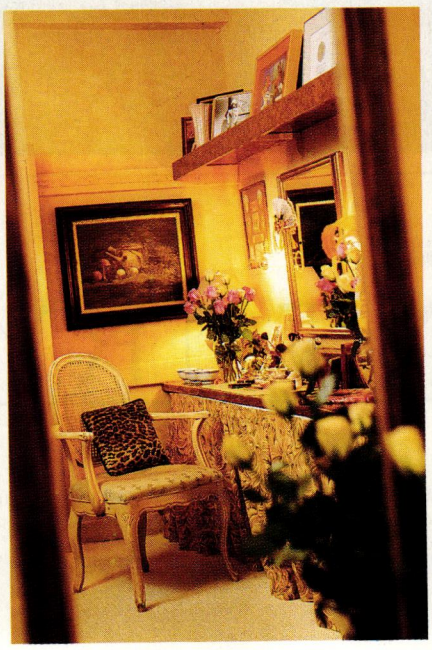
living with style

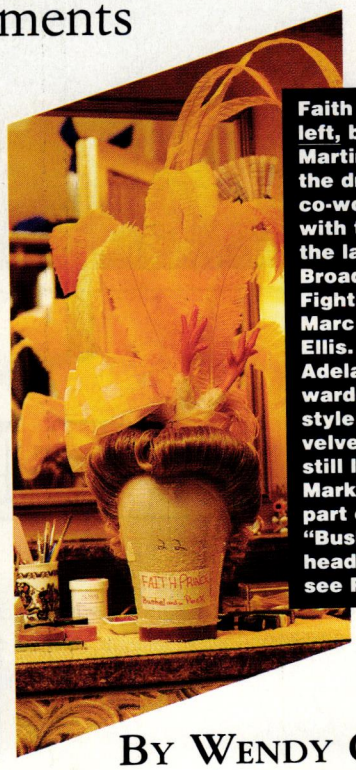
"THERE'S A SUPERSTITION IN THE THEATER THAT you don't *touch* your dressing room until after the reviews are in and the show's a hit!" says Faith Prince. The irresistible star of Broadway's *Guys and Dolls* could safely have fixed up her dressing room like the Taj Mahal before the curtain ever went up: no one can heap enough superlatives on her performance as the chronically affianced Miss Adelaide; in fact, the role has garnered her a Tony Award, a part in Kevin Kline's new movie *Dave,* her own sitcom, and, finally, that decorated dressing room. One of the dressers, Lynn Bowling, did the room, and Prince donated the cost of the labor to Broadway Cares/Equity Fights AIDS, a fund-raising organization for people living with AIDS. A former fashion designer, Bowling scoured New York for the retro fabrics and secondhand furnishings. From fellow dressers Danny Paul and Stev Taylor, who with Bowling sponge-painted the walls light butterscotch and finished the dressing table in faux tortoiseshell, to propmen Pat Cheeseman and George Wagner, who laid the carpet and put up the shelves, it was a united effort for a cause that Prince keeps fighting for after the curtain goes down.

RUEDI HOFMANN

Faith Prince, a.k.a. Adelaide, has a divine dressing room and no laments







Faith Prince, above left, backstage at the Martin Beck Theater in the dressing room her co-workers decorated, with the cost of the labor going to Broadway Cares/Equity Fights AIDS. Dress by Marc Jacobs for Perry Ellis. Left, from far left: Adelaide's vivacious wardrobe. A French-style chair, a leopard velvet pillow, and a still life by dresser Mark Trezza are part of the mix. The "Bushel and a Peck" headdress. Details see Resources.

BY WENDY GOODMAN

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letter from the editor

HG
APRIL



MICHAEL O'BRIEN

A house is usually more than just a house—for many Americans it is an embodiment of dreams. The settings we imagine for ourselves convey not only our tastes in matters of design but also our values, the way we are and the way we wish ourselves to be perceived.

In this issue HG examines a number of houses that are realizations of their owners' dreams, including that quintessentially classical American villa, Monticello, where Thomas Jefferson transformed his vision of the young republic into a masterpiece of early nineteenth century architecture. Classicism lives on in a nobly proportioned retreat in the Hamptons by architect Jaquelin T. Robertson where the decorator Mica Ertegün and her husband, Ahmet, the record mogul, spend their weekends.

To have a private Caribbean island is the stuff of fantasy, and Arch and Di Cummin are fortunate enough to possess their own piece of tropical paradise in the U.S. Virgin Islands. Photographer Oberto Gili and HG creative director Wendy Goodman share a Greenwich Village "farmhouse," which they have filled with bounty from their travels. Then there's Katherine Price Mondadori, an expatriate American, and her dream of a house in Milan; and HG's homage to a domestic American ceremony, the house-raising, in a colorful modern-day incarnation.

The flip side of our dreams is our fears, which HG features director Stephen Drucker tackles with a survey of the newest security devices to keep our Edens snake-free. L.A.-based comic Richard Lewis touches on insecurities of a more endearing sort as he leads us through his own house. "Being there is like walking through his soul," one of his friends has said.

I hope you'll enjoy this dreamy—and soulful—issue of HG.

Mary Novograd



CLASSIC RETREAT



Decorator Mica Ertegün envisioned an old-world villa on the marshes in the Hamptons. By John Richardson

Photographs by Scott Frances Produced by Senga Mortimer

WHAT SORT OF HOUSE, MICA ERTEgün wondered, would do justice to the handsome stretch of land that she and her husband, Ahmet, had bought on a finger of water off Shinnecock Bay in the Hamptons? Although the property looks out over an uninterrupted expanse of wind-ruffled reeds and water, Mica felt a conventional shingled house would be a cliché, and a minimalist ''machine à habiter'' an intrusion. Nor did she for one second consider the local ''French provincial'' vernacular. Those romantic reedy marshes put her in mind of Russia. How about a dacha?

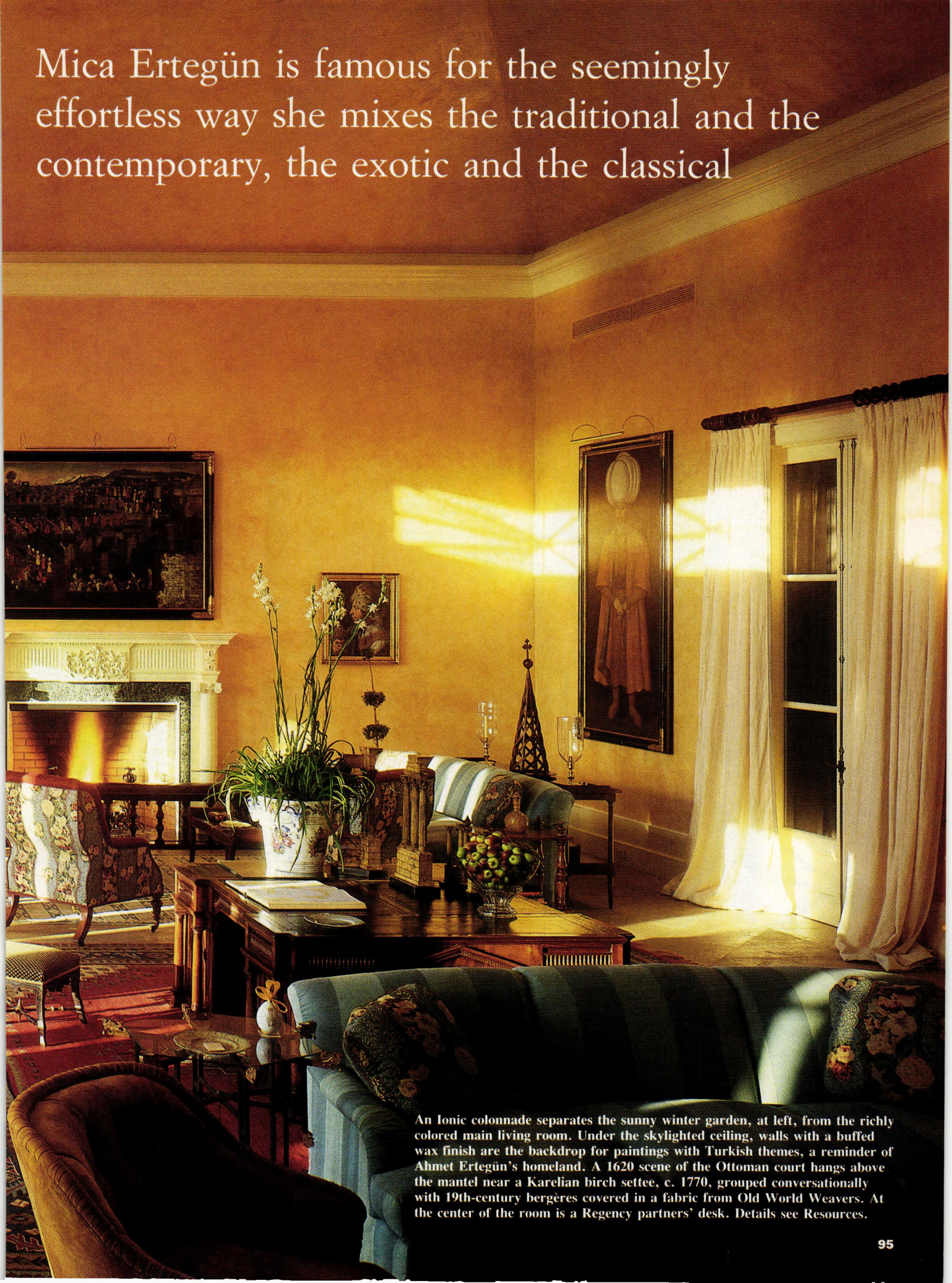
Jaquelin T. Robertson, the Ertegüns' architect, pointed out that traditional unpainted dacha timbering might look ''a bit log-cabiny'': all very well for the Urals but not for the Hamptons. Mica, cofounder with Chessy Rayner of the decorating firm MAC II, then suggested the sort of neoclassical wooden country house one associates with *Eugene Onegin*. This would allow for a lofty ''double-cube'' room, like the Ertegüns' friend and neighbor William Paley's. Robertson's first scheme was too grandiosely Palladian, so he went back to the dacha idea. Too poky. The third scheme—Russian with a Virginia accent—was just right, spacious but not inordinately so. Though the big room had to be reconfigured, its skylighted ceiling was still a majestic twenty-five feet above the French limestone floor. Outside, Robertson ingeniously used the shallow grooves in the timber siding to suggest rustication (shades of Mount Vernon). An attractive Russian touch: the distinctive saffron color that Mica painted the exterior.

The result is the ideal house for a famously hospitable couple. Besides entertaining close friends, the Erte-

When she and her husband, Ahmet, first walked through the meadows of their Long Island property, Mica Ertegün, *right*, was reminded of scenes in rural Russia. *Left:* The Doric portico and other crisp neoclassical details designed by the architect Jaquelin T. Robertson recall 19th-century Russian country houses, which often had wood siding painted saffron with contrasting trim.



Mica Ertegün is famous for the seemingly effortless way she mixes the traditional and the contemporary, the exotic and the classical



An Ionic colonnade separates the sunny winter garden, at left, from the richly colored main living room. Under the skylighted ceiling, walls with a buffed wax finish are the backdrop for paintings with Turkish themes, a reminder of Ahmet Ertegün's homeland. A 1620 scene of the Ottoman court hangs above the mantel near a Karelian birch settee, c. 1770, grouped conversationally with 19th-century bergères covered in a fabric from Old World Weavers. At the center of the room is a Regency partners' desk. Details see Resources.





In the hall, *opposite*, a delft jar tops a 17th-century Italian painted refectory table. Custom copper lanterns light the way past Tuscan columns to French doors opening onto the pool terrace, *below*. *Left:* Harking back to Palladian villas and Virginia plantations, Robertson broke down the mass of the 10,000-square-foot house into a series of wings and outlying pavilions scaled to the open landscape.

Robertson's neoclassicism is Russian with a Virginia accent

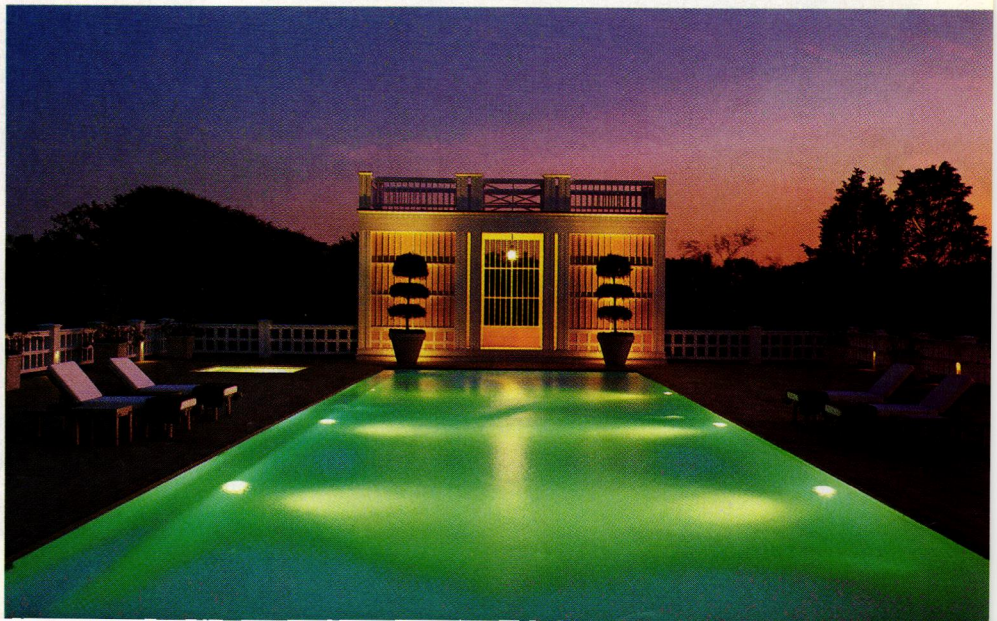
güns enjoy giving large parties that sometimes include performances by artists from Atlantic Records, the company of which Ahmet is chairman. Indeed, the prospect of such parties triggered a change of plan. When the house was half built, Ahmet boldly decided to make the big room even bigger by adding on a winter garden, separated from the main space by a screen of Ionic columns. At first doubtful, Robertson came round to the idea. Rightly so. As well as aggrandizing the space, this winter garden makes for the informality one expects to find in houses by the sea.

The great room takes up the full height, length, and width (except for a few feet of hallway) of the house's central section. Coziness is seldom compatible with the grand manner, but Mica has arranged everything so congenially that the room is a joy to be in. It works beautifully, whether there are four or forty guests. At either end is a monumental carved pine mantelpiece (copies of a George IV original from London's Thornhill Galleries) complete with massive club fenders. The focal point of the decoration is a very large, very fine English partners' desk on a very large, very red Ushak carpet. No less handsome is the neoclassical settee in Karelian birch, which looks as if it came from Pavlovsk.

What gives this room its special character is the collection of huge Turkish paintings on the walls: larger-than-life turbaned figures flanking the main door and a trio of decorative scenes commissioned in 1620 by the Austrian ambassador to the Ottoman court. One of these depicts the Hippodrome, the ancient stadium in Constantinople; another, the ambassador's party arriving by boat on the Bosporus; the third, the ambassador presenting his credentials to the sultan. Since Ahmet Ertegün grew up in the Turkish embassy in Washington, where his father was ambassador, these paintings could not have found a more appropriate or appreciative owner. What is more, they are in scale with their setting.

Mica, who is known for her subtle sense of color and texture, originally planned to bring over artisans from Marrakesh to do the interior walls in tadelak—a traditional Moroccan technique that resembles scagliola—but there were insurmountable problems. In the end she found a Southampton craftsman, Eddie Quiros of J.E.Q, who knew how to achieve a similar effect by mixing marble dust, pigment, and milk with wet plaster, coating the surface with wax, and buffing it. Hence the luminosity of the walls: toast color in the big room and, in the dining room, that most Russian of shades, the sharp pale verdigris that gives Prince Yusupov's sumptuous bedroom at Arkhangelskoye its subaqueous glimmer.

Jaquelin Robertson felt that "a building the size of the Ertegüns'—10,000 square feet—needed to be broken down into smaller parts, so I



Regency chairs in a Brunschwig & Fils check line the dining table, *above*. The Irish mirror, c. 1725, from J. Garvin Mecking, NYC, is flanked by paintings by Patrick Henry Bruce and Fritz Glarner. *Below left:* In the living room, Mica Ertegün pairs a Victorian chair with a Scandinavian center table, c. 1840, from Evergreen Antiques, NYC, and a Russian neoclassical chair from Niall Smith, NYC, with a Swedish table. *Below right:* A Richard Lindner hangs against the library's custom woodwork.





spread everything out, skewering bits of the house on a long axial gallery like a shish kebab.'' On either side of the main room are wings, and beyond the wings are further extensions. To the east is a pool that reflects the house (Robertson began using water as an architectural mirror when he worked in Iran) and a pool house that is more decorative than functional—''I loathe overelaborate pool houses,'' Mica says. Balancing it to the west is a gallery leading from the meticulously designed kitchen to the garages and staff apartment. Given the fragility of the terrain—this whole area is subject to rigorous environmental controls—the house had to be elevated on piers. An advantage in that it necessitated a flight of wide low steps in Tennessee Crab Orchard stone, which points up the elegance of the entrance portico.

Immediately to the east of the living room is a robustly paneled library. All the woodwork was carved in Costa Rica (likewise the mahogany paneling in the handsome bathrooms). Here, as elsewhere in the house, Mica credits her assistant, John Schaberg, with much of the detailing. Sitting in front of the library fireplace, one can look up at Richard Lindner's amazing picture of Napoleon confronted by a sphinxlike female and beyond it, through the enfilade, to a no less eye-catching painting by Jean Hélion, one of several works by this artist in Ahmet's collection. Everything in the dining room has been subordinated to the mostly abstract paintings on its wonderful green walls. The only figurative work is David Hockney's sunny painting of three multicolored garden chaises grouped in the late Douglas Cooper's Provençal garden. Cooper, who never *(Continued on page 174)*

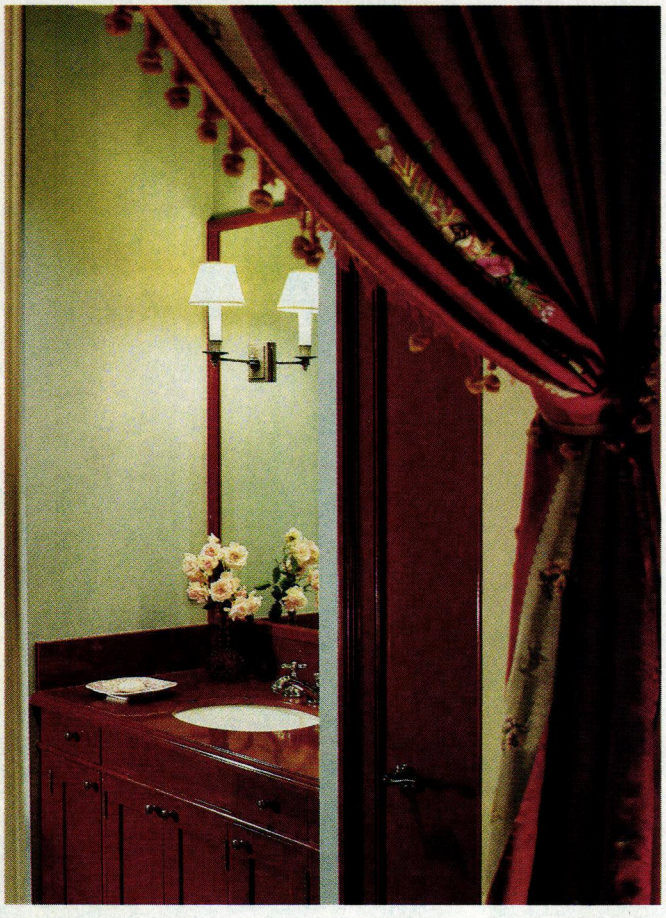
Everything is so congenial that the house is a joy to be in, whether there are four guests or forty





Early 19th century Hitchcock chairs tied with cushions in a cotton plaid from Roger Arlington, *right,* surround the painted breakfast table in the kitchen. A still life is centered above the English apothecary's cabinet. *Above right:* Under the oval window an English sideboard holds antique stoneware crocks and jugs. Quarry tile from American Olean.

Floral cotton sateen on a guest room headboard and a pair of Victorian corner chairs, *above,* echo the red of a wallpaper from Osborne & Little. The gilt mirror and a Belter chair and love seat enhance the mood of 19th-century luxury. The ball-fringed portière at the bathroom door, *below left,* is Turkish. *Below right:* Mick Jagger, Stephen Stills, and other music world confreres appear with the bearded Ahmet Ertegün in a 1970s photomontage displayed in his study.

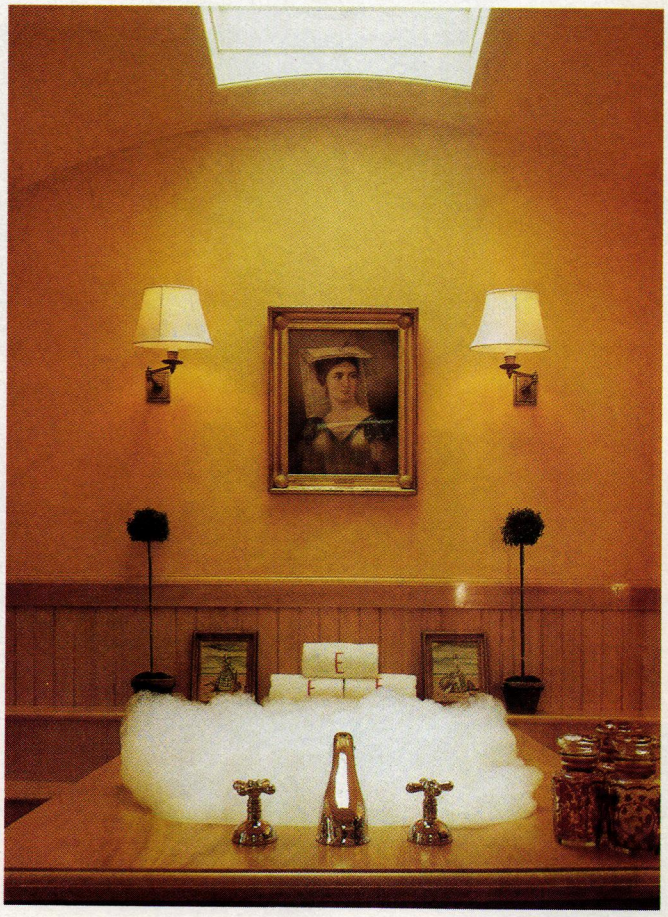






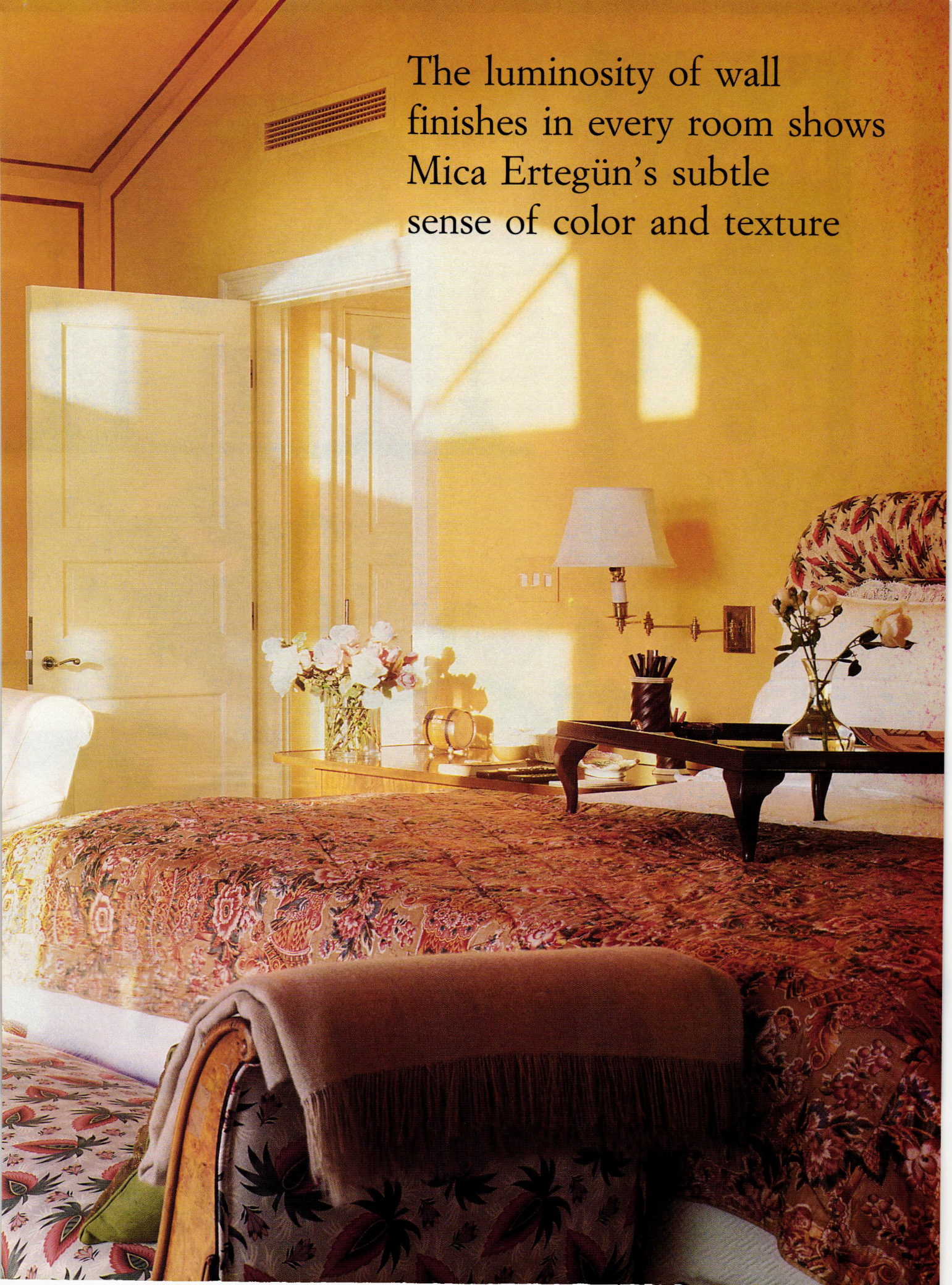
The master bedroom dressing table, *above,* is spread with old Turkish embroidery and set with an Empire mirror. Turkish chairs stand against curtains in Clarence House cotton hung behind gilt pelmets. *Below left:* Shelves above Mica Ertegün's desk carry photographs of family and friends and a caricature of her father. *Below right:* Sconces from Ann Morris Antiques, NYC, cast a warm glow on the master bath and a 19th-century Italian painting.







Master bedroom walls were painted the same hue as the exterior of the house. Contrasting borders harmonize with the reds in Russian icons above the mantel as well as the fabric on the headboard and the chaise, a Comoglio cotton available from Fonthill. English quilt, c. 1850, from Elinor Merrell, NYC.



The luminosity of wall finishes in every room shows Mica Ertegün's subtle sense of color and texture



For Wendy Goodman and Oberto Gili, *opposite*, the living room of their Village duplex, *above*, is a reflection of their life together, from the grapevine panels, which they found on the way to a favorite restaurant, to the George Smith chaise and ottoman, bought to replace a Goodman family couch, and the painting by Wendy's father. Fan by Christopher Hewat. Details see Resources.

The Story of a



Couch

Decorating tells all, writes photographer Oberto Gili, in his portrait of the New York brownstone he shares with HG creative director Wendy Goodman

FERNANDO BENGOECHEA

AT FIRST I THOUGHT LIVING IN NEW York would be a short-term experience for me, so in my basement apartment in the West Village I had a Salvation Army sofa and a futon, a gift from Alan Buchsbaum. Wendy was then living on Gramercy Park. The first time I walked into her apartment I was impressed by her strong sense of decoration: colored scarves, silk, beads, papers hanging everywhere, but not much beyond that. She also had a couch, filled with down and covered in an antique-looking blue and white chintz; gently I sat on it, and immediately I found myself at the level of the floor. When dinner was served, I realized that she had absolutely no chairs.

After a few months of camping together, we decided to look for a bigger space. The choice came down to an apartment on Bank Street or a brownstone duplex on West 11th





Parrot tulips in a Peruvian silver bowl crown an array of art books, among them *Avedon: Photographs 1947–1977*. *Opposite:* On the first floor landing the couple juxtaposed a 19th-century painted chair from a Maine antiques store and a pair of finials from Judyth vanAmringe, NYC, with a painting by their friend Alida Morgan.



Michel Vollbracht's portrait of the duchess of Windsor, which Wendy commissioned for a fashion shoot, two paintings by Bernard Lamotte, a collage by Mimmo Paladino, an anonymous Red Riding Hood, a study of grapes by Bonichi, and several prints and landscapes create a gallery in a corner of the living room. The 18th-century chandelier on the table is from Oberto's hometown in Italy, the gilded chair from Peru. Tablecloth from Indigo Seas, L.A.

Street. The apartment on Bank was more beautiful, but Wendy rejected it for superstitious reasons. The one on West 11th she claimed the first time she walked up the stairs, before seeing even a single room. "It felt like a farmhouse, with great proportions," she told me. "I knew instantly." She also confessed that she had harbored a dream of living on that very street since she visited friends there during her student days at New York University. So the move was on.

The Salvation Army sofa was rudely left on the sidewalk; the down-filled one, minus the many feathers lost in the journey, was accommodated in the new farmhouse duplex. We lived student-style for quite a while. The blue and white chintz couch was looking more and more like the futon, and Wendy's memorabilia was invading every room. The worst moment came at Christmas when every ribbon from every present was tied and saved. All these things are now in Wendy's office, which I consider the archaeological room of the house.

Wendy's attitude toward decorating is much the same as her attitude toward gardening and cooking: she practices none of these disciplines in a conventional way. She plants an object in the room and before long, like objects seem to gather around it. Wendy often says, unconvincingly, "I wish I could live minimally but objects just accumulate around me."

The adventure of redecorating the house started when Wendy's sister Tonne expressed a desire for the blue and white couch. My practical mind cannot comprehend this desire, but apparently every Goodman has sat on that couch, so it is very important to the family. The deal was done. The couch left with its few remaining feathers, and Wendy and I had to do something because there was absolutely nothing left—not to mention nowhere to sit.

We thought of replacing the Goodman family relic with an armchair—I hate the idea of a couch in the living room—so, of course, we came back from George Smith having ordered a big flowery *(Continued on page 173)*





Treasures from friends settle in Wendy's office, *above*, including a gold cross by Eric Rhein on the wall, and on the desk a tile from Fabrizio Ferri's house on Pantelleria and a jeweled cross by Maria Snyder. *Right:* David relaxes amid embroidered Italian linens. Rhein's *Silver Halberdier* was named for a Renaissance painting. Floral pillow from Porthault.


CHANEL
SOTHEBY'S

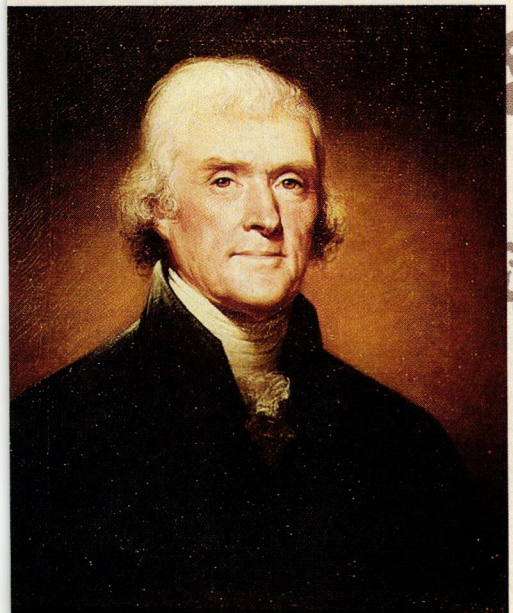


In the dining room, linen curtains from Oberto's aunt frame a bust from an edition by Mitori. American Empire chairs, a simple country table, an office chair painted white, and an Italian chest coexist comfortably.

"Decorating a house," says Oberto, "is not much different from creating a picture." Here vintage Lenox salt and peppers from a friend, stylist Jacques Dehornois, a broken shell, and a Velázquez postcard on a plate from the Paris flea market.



Designing President



On his Virginia mountaintop, protean Thomas Jefferson built Monticello, the greatest American dream house

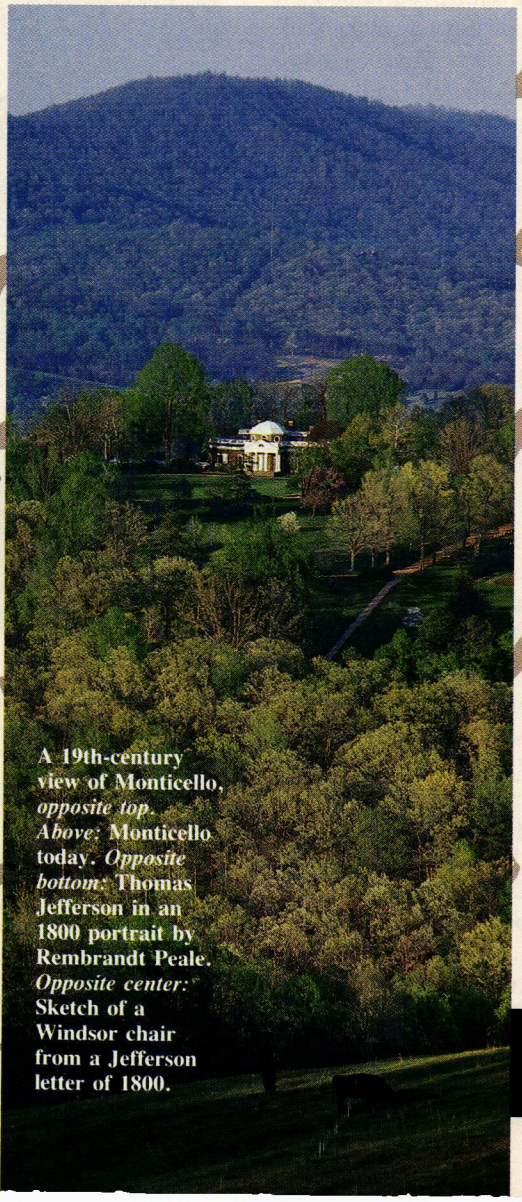
By Martin Filler Photographs by Robert Lautman

In the world of design, Thomas Jefferson is regarded as a great architect who also happened to be a great president, rather than the other way around. Jefferson saw himself still differently: the epitaph he wrote for his tombstone at Monticello, his beloved Charlottesville, Virginia, home identifies him as the author of the Declaration of Independence and the Virginia Statute for Religious Freedom and the father of the University of Virginia. There is no mention of the twin bases of his enduring fame in presidential and architectural history. Perhaps he realized that his accomplishments in those spheres needed no special memorializing.

Indeed Jefferson's advances in many other fields were so pioneering and remain so timely that there is always something to celebrate about his central role in defining American culture. Art collector and archaeologist, anthropologist and philosopher, inventor and astronomer, interior decorator and farmer, paleontologist and public servant, lawyer and linguist, oenophile and musician, revolutionary and statesman, his diverse and often contradictory interests made him America's most brilliant representative of the Age of Enlightenment, that heady epoch when all the universe at last seemed subject to human reason.

This month the 250th anniversary of Jefferson's birth offers even greater occasion for proclaiming his amazingly varied genius. Institutions across the country are honoring Jefferson's legacy with exhibitions and all sorts of commemorative programs. Of particular note are "Thomas Jefferson: Tranquil Pursuits and Stormy Politics" on view at the Pierpont Morgan Library in New York through April 18; the Decorative Arts Trust's four-day event entitled "The Worlds of Thomas Jefferson: The Art of Living" in Charlottesville April 29–May 2; and, most evocative of all, "The Worlds of Thomas Jefferson at Monticello," on display at his landmark house from his birthday on April 13 through the last day of this year.

That major loan exhibition gathers virtually every extant object known to have been owned by Jefferson. They range from the drawing of a scene from Homer's *Iliad* by Benjamin West—given to Jefferson by the



A 19th-century view of Monticello, *opposite top. Above:* Monticello today. *Opposite bottom:* Thomas Jefferson in an 1800 portrait by Rembrandt Peale. *Opposite center:* Sketch of a Windsor chair from a Jefferson letter of 1800.

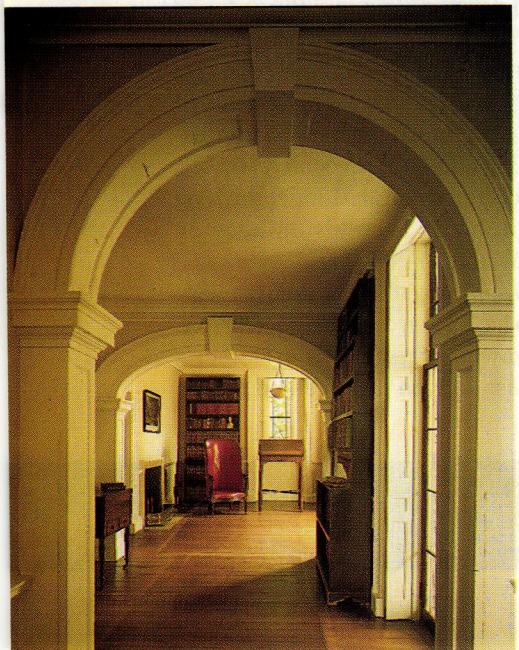
TOP LEFT: THOMAS JEFFERSON MEMORIAL FOUNDATION, MONTICELLO/COURTESY, GRANGER COLLECTION, NEW YORK. BOTTOM LEFT: THE WHITE HOUSE, WASHINGTON, D.C./COURTESY, GRANGER COLLECTION. JEFFERSON LETTER: MASSACHUSETTS HISTORICAL SOCIETY, BOSTON

THE ARCHITECT



THE INNOVATOR

Jefferson's machines were more than toys for a restless genius. Like any true child of the Enlightenment, he used those instruments to observe his universe



Polish patriot General Thaddeus Kosciusko—to the fossil of *Megalonyx jeffersonii* (Jefferson's ground sloth, studied by and named for him) to the Mandan buffalo robe sent to their presidential sponsor by Meriwether Lewis and William Clark during the famous expedition to the Pacific which led through the new lands Jefferson acquired in the Louisiana Purchase. More than 280 possessions—ceramics, furniture, glassware, maps, medals, musical instruments, paintings, scientific apparatus, sculpture, and silver, among an array of other objects—provide a lively composite portrait of their acquisitive owner. Many of them are Jefferson's own designs, from his ingenious calendar clock to the graceful silver cups that are now known by his name. Admirably curated by Susan R. Stein and accompanied by a richly detailed catalogue published by Abrams, this superlative tribute offers an unprecedented—and probably unrepeatable—way to experience Monticello, most sublime of American dream houses, in its original panoply.

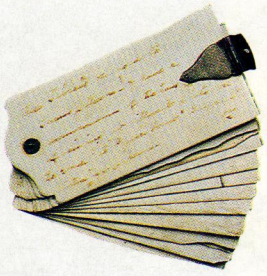
In ways that few people now realize, Jefferson has had an almost unequaled effect on the way most of his countrymen have lived since his time. This is not limited to the example he set with Monticello, although it played a significant role in establishing the most familiar American domestic forms. As the architectural and social critic Lewis Mumford pointed out, the organization of Monticello on a single level "marks Jefferson's plan as both modern and American—a prototype of the apartment and the bungalow."

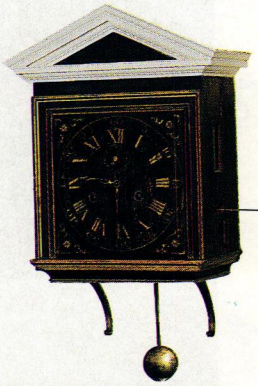
Even more pervasive was Jefferson's conviction that the United States ought to be an agrarian nation of small farmers living in single-family houses set on surrounding land. As much as he adored Paris—where he served as American minister to France from 1785 to 1789—he was no great believer in city life in general. The antiurban streak that has been so pronounced in our political life to this day—now oddly enshrined in suburbia—can be traced to his alluring but unrealistic vision of a populist arcadia. Jefferson tried to establish just that at Monticello. Despite the ugly reality of slavery, which supplied his considerable unpaid work force, he created a veritable Parnassus atop his little mountain (*monticello* in Italian).

Son of a prosperous planter and surveyor and descendant on his mother's side of Virginia's patrician Randolph family, Jefferson from an early age would have expected to become the lord of his own manor one day. As a student at the College of William and Mary in Williamsburg, the young Jefferson first became aware of architecture in an organized way. His scathing assessment of the provincial capital's landmarks, published years later, gives a good indication of the budding architect's critical eye. The main

Jefferson, in an 1801 engraving, *left*, loved inventive gadgetry and labor-saving devices. He often bought clever objects like the small adjustable hand magnifier, *below*, and a pocket notebook of erasable ivory leaves, *below center*, for taking pencil notes.







Jefferson's Great Clock, *above*, designed in 1792–93, has cannonball weights that mark the days of the week on plaques set on the wall of the entrance hall. *Left:* Beyond double arches, Jefferson's stand-up desk and leather easy chair.

TOP LEFT: GRANGER COLLECTION. CENTER: THOMAS JEFFERSON MEMORIAL FOUNDATION/PHOTO EDWARD OWEN (3)



The tea room, *above*, is one of Monticello's most elegant interiors. It connects to the adjacent dining room with glass sliding doors to create one expansive space for entertaining. On the wall brackets are plaster busts, from left, of Benjamin Franklin, the marquis de Lafayette, John Paul Jones, and George Washington all by the French master Jean-Antoine Houdon. *Left:* The entrance hall also served as the owner's natural history museum, containing fossils, antlers, Native American artifacts, and the ingenious seven-day calendar clock designed by Jefferson.



THE DECORATOR

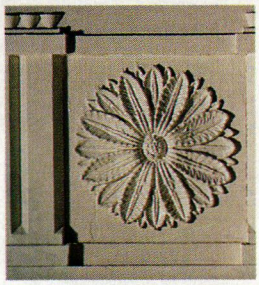
Jefferson took an active role in the decoration of his house. Classical grace was the aim in his interior designs, which have passed the test of time

building of the college (traditionally attributed to Sir Christopher Wren) and the nearby hospital were dismissed by him as "rude, misshapen piles, which, but that they have roofs, would be taken for brick kilns. . . . The genius of architecture seems to have shed its maledictions over this land." But, he went on, "perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art."

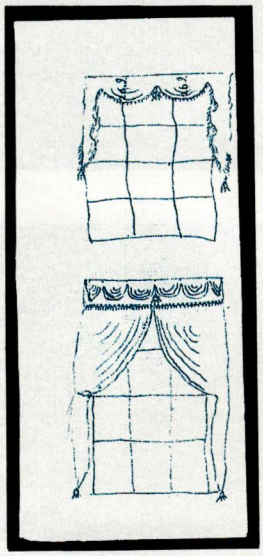
That is precisely what Jefferson himself did. An early source of inspiration was Andrea Palladio's *The Four Books of Architecture*. He eventually had no fewer than five editions of this internationally influential treatise on classical architecture in his library. Direct stylistic parallels can be drawn between Monticello and some of Palladio's celebrated country houses in the Veneto region of northeastern Italy. But more essential in understanding the link between the two architects is the fact that Palladio's serene temple-like façades often concealed working farmhouses and barns. Although some of his villas were conceived as pleasure pavilions, many had far more practical purposes. That motivation came straight from antiquity, and as a young man Jefferson copied lines from the Roman poet Horace that express the sense of independence and self-reliance which farm life could afford: "Happy is he who far from business,/like the first race of man,/can till inherited lands with his teams,/free from all payment of interest."

Jefferson began designing Monticello in 1768, when he was twenty-five. Unlike the builders of other great Virginia houses, he decided not to site his homestead in low-lying terrain but instead, almost defiantly, placed it on a nearly 900 foot high mountaintop in Albemarle County (120 miles southwest of Washington, D.C.) which he had known and loved since childhood. The inexperienced amateur adapted the floor plan from one of the less interesting pattern books that abounded at the time, and the two-story porticoed façade was taken from Palladio's Villa Pisani. The result, however, was rather tight, a respectable design but no more. Construction began in 1770, two years before he married Martha Wayles Skelton, but it proceeded in fits and starts during





Among Monticello's historically correct Doric details is the dining room's plaster frieze with its alternating pattern of flowers, *above*, and cattle skulls. The motifs refer to farm life on the estate. Jefferson, in an aquatint after Thaddeus Kosciusko, *above left*, studied the architecture of antiquity during his years in Europe.

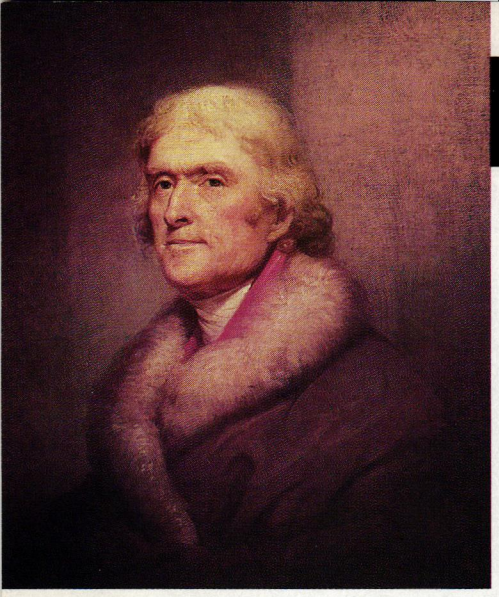


No scheme was too small for Jefferson's attention, including his sketches, *above*, for curtains. Monticello was a haven from the strife of his public career, symbolized by an 1809 cartoon, *left*, showing him being robbed by both George III and Napoleon.

TOP LEFT AND BOTTOM LEFT: GRANGER COLLECTION. TOP CENTER: EDWARD OWEN. BOTTOM CENTER: MASSACHUSETTS HISTORICAL SOCIETY



Monticello's dining room was more famous for the host's food and wine than for its superbly simple design. The shield-back dining chairs date from the 1790s. Blue and white Wedgwood jasperware plaques are inlaid into the chimneypiece.



THE HOME OFFICE

Jefferson's private study provided him with a handsome setting in which to think, write, and carry out the innumerable tasks of his multiple careers

the decade that witnessed the War of Independence in which Jefferson's bold political leadership played such a crucial part.

The house was largely finished by the time Jefferson left for France in 1784 (two years after his wife died), but things he saw during his foreign sojourn would cause him to remodel Monticello radically after his return. Jefferson was not the only American for whom contact with the buildings of Europe—and particularly those of the ancients—would have a transforming effect. But he was certainly one of the first and among the most able to synthesize those prototypes for specifically American purposes. Paramount for him was how to present the nascent democracy as a credible member of the family of nations through a distinctive but noble architecture all its own.

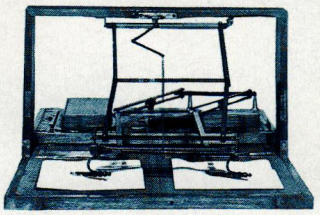
During his Paris years, Jefferson enlisted the French neoclassical architect Charles-Louis Clérisseau to make measured drawings of the Maison Carrée, the Roman temple at Nîmes, which served as the design for Virginia's state capitol. And Jefferson, as he wrote, was "violently smitten" with a new Parisian showplace, the Hôtel de Salm, which rose directly on the Left Bank of the Seine during his diplomatic posting. Designed by Pierre Rousseau, that luxurious private house—with its low dome, projecting central bay, and two stories masquerading as one—contained a number of concepts that Jefferson would later apply to Monticello in his never-ending quest for the perfect residence, a maison de plaisance for the New World.

From the French he also picked up what they call a "manie de bâtir"—an obsession for building—and after he was elected vice president of the United States in 1796 (a position that then required very little attendance in the capital), he began in earnest to remake Monticello into the paragon he had long dreamed of. Large portions of the old structure were torn down, including the upper part of the two-story portico, and the house was substantially expanded and reconfigured. "Architecture is my delight," Jefferson said with unabashed pleasure, "and putting up, and pulling down, one of my favorite amusements."

The joy Jefferson took in giving material form to his fertile architectural

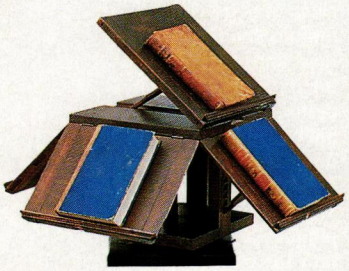
(Continued on page 174)





STATE-OF-THE-ART OFFICE MACHINES

TO KEEP UP WITH THE DEMANDS ON HIS TIME AS A NATIONAL FIGURE, JEFFERSON, IN AN 1805 OIL BY REMBRANDT PEALE, *ABOVE LEFT*, SOUGHT NEW ITEMS TO EASE HIS WORK LOAD. A PARTICULAR FAVORITE WAS THE POLYGRAPH, *ABOVE*, AN EARLY DUPLICATING MACHINE BY JOHN ISAAC HAWKINS AND CHARLES WILLSON PEALE WHICH INCORPORATED IMPROVEMENTS BY JEFFERSON; IT COPIES, WITH A SECOND PEN, AS ONE WRITES. *BELOW:* THE REVOLVING WALNUT BOOKSTAND IS ATTRIBUTED TO JEFFERSON AND MAY HAVE BEEN MADE AT MONTICELLO'S JOINERY. *BELOW LEFT:* THE SWIVEL CHAIR IN HIS PRIVATE STUDY HAS A LEG BENCH FOR COMFORT.





Jefferson's skylit bedroom has a sleeping alcove also open to the study. The oval portholes provide ventilation and light for a storage loft on the mezzanine.

TOP LEFT: NEW YORK HISTORICAL SOCIETY; COURTESY GRANGER COLLECTION. TOP CENTER: THOMAS JEFFERSON MEMORIAL FOUNDATION; COURTESY GRANGER COLLECTION. BOTTOM CENTER: THOMAS JEFFERSON MEMORIAL FOUNDATION; PHOTO: EDWARD OWEN

Shtick Style

Comedian Richard Lewis ad-libs in his Hollywood Hills house

When I was growing up, my mother, who covered practically everything of value with plastic or doilies, never let me put anything up on the walls of my room. Little did she know that when I got this house—my first—in the Hollywood Hills, I would go *absolutely* the other direction. I decided to put everything I cherish on the walls—and every other surface—and not care.

Photographs by Grey Crawford

Produced by Pilar Viladas

Richard Lewis poses with a screen and clock by Michael Joannides and a Piero Fornasetti umbrella stand, all available at Modern Living, L.A. *Opposite:* Perched on a credenza from Dialogica, L.A., are clocks by Pedro Friedberg. A work by Carl Nicholas Titolo hangs at left, under a sconce by Mark Brazier-Jones. Details see Resources.

Portrait, George Lange

HAIR AND MAKEUP BY JOANNE HARRIS

Everything I cherish is on the walls—and on every other surface—of my house

Luis Buñuel and Salvador Dali might have shot a short film in this house. If I ever get married, it's going to be in the prenuptial agreement that my wife can't take down my Mickey Mantle photos.

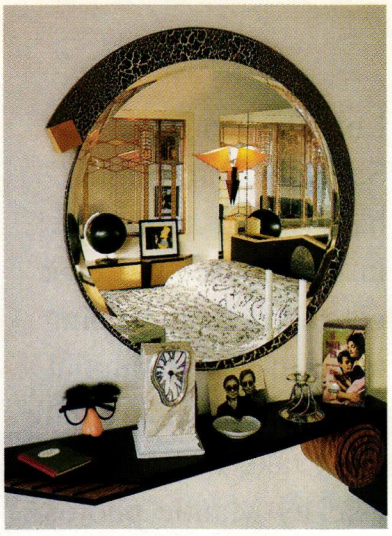
One of my friends says that visiting my house is like walking through my soul. Everything in the house certainly says something about me—for example, the screen, designed by Michael Joannides, with all the keyholes. It reminds me of when I was just starting out and so many doors seemed closed to me. But it also reminds me of those that *have* opened. To somebody who walked past Carnegie Hall broke, it means a lot to have performed there.

Among my favorite objects are the angels made by Pedro Friedberg. I love them—they're wayward angels. Another artist whose work I collect—and I





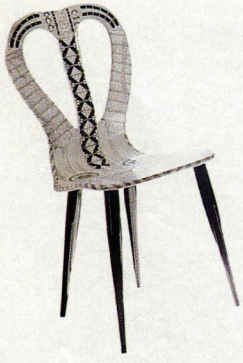
Lee Weitzman designed the dining room chairs and table, adorned with an autographed photo of President Clinton, Fornasetti plates, a candelabra by Borek Sipek, and numerous souvenirs. *Below:* The living room's Guitar chairs by Fornasetti are from Modern Living.



Weitzman designed the bed and the mirror, which reflects a reproduction of a Frank Lloyd Wright window.

must have twenty of his paintings—is Carl Nicholas Titolo. He's a combination of Max Ernst and Mel Brooks. Every time I look at one of his pieces, I find something new.

I have quite a few chairs—or "a hundred and fifty thousand uncomfortable chairs," as my friend, J. D. Souther, the singer and songwriter, said. I mean, I have chairs

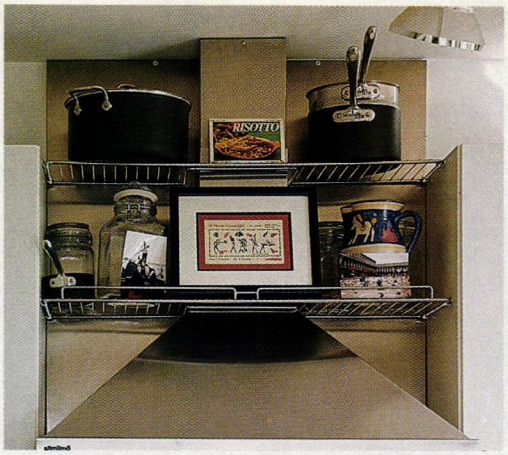


If I get married, it's going to be in the prenuptial agreement that my wife can't take down my Mickey Mantle photographs



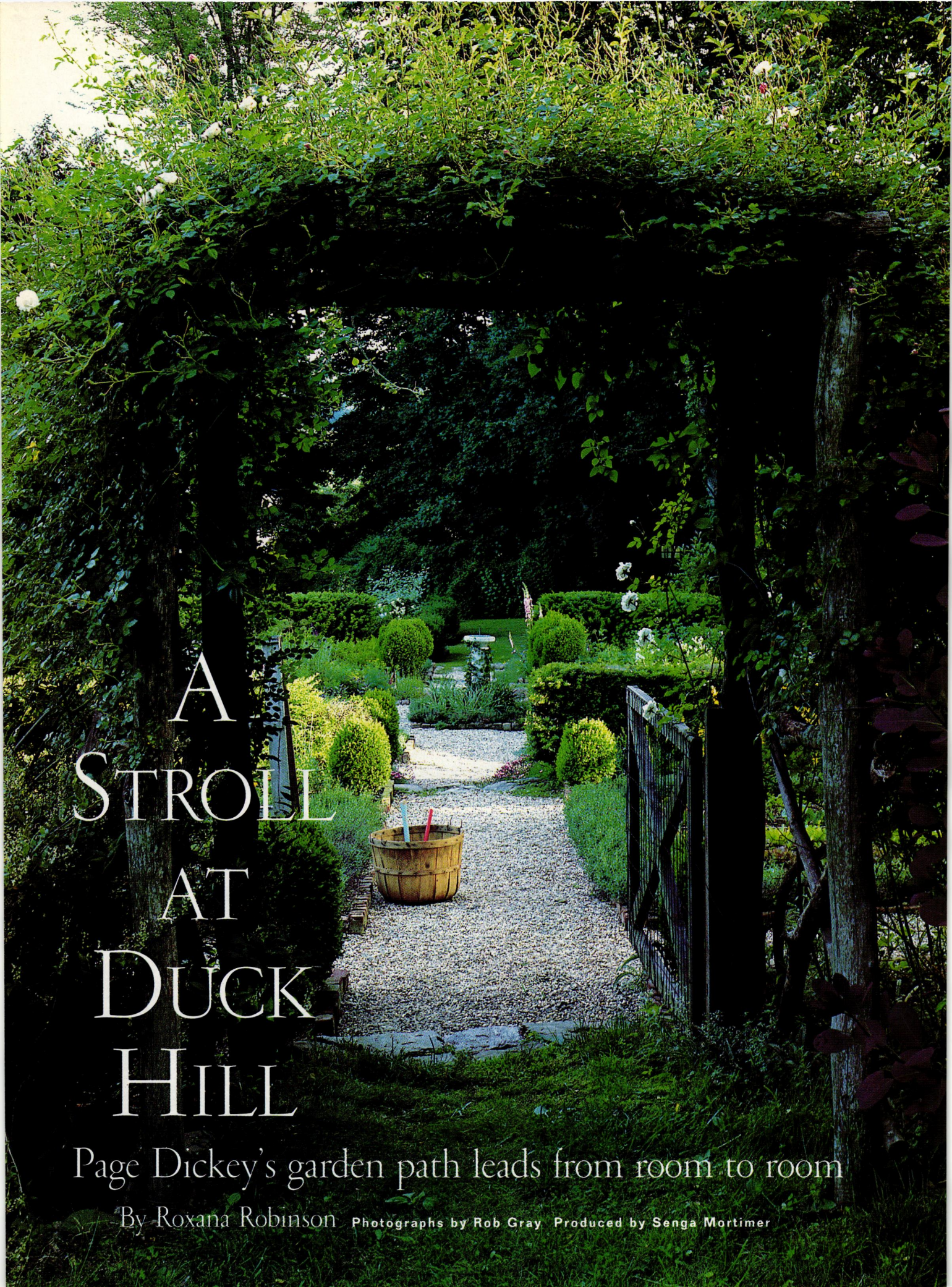
by Philippe Starck and Borek Sipek, and one by Jean Guillevic that I particularly love because it reminds me of E.T., and none of them are exactly La-Z-Boy recliners, but I like the way they look. There *are* chairs that I find comfortable, but they happen to be in other people's houses.

My kitchen is great, or so I'm told. Friends walk in and say, "Wow! This is top-of-the-line stuff!" I say, "It is?" I once dated a chef, and to impress her, I bought the best pots and pans in the world. She was impressed. That was two years ago, and those things *have not moved*. I rarely ask people to dinner—my dining table is so crowded with objects that it looks like the wrap party for *The Shining*—but when I do, I order dinner in. The sad thing is, then I have to take everything off the table. ▲



In Lewis's kitchen, *left*, the pots and pans are just for show; Lewis has never even turned on his stove. *Below:* Jean Guillevic's Minotaure chair, from Murray's Iron Works, L.A., sits next to a Hirshfeld caricature of Lewis.





A Stroll at Duck Hill

Page Dickey's garden path leads from room to room

By Roxana Robinson **Photographs by Rob Gray Produced by Senga Mortimer**



Page Dickey sketches in the White Garden with Maisie, her Scottish deerhound, at her side. Foxgloves tower behind lacy feverfew, a delicate foil to the giant foliage of *Hosta sieboldiana* 'Elegans'. *Opposite:* Roses and fall-blooming clematis climb the arbor leading to the vegetable garden and the herb garden.



SOME OF US DREAM OF LIVING AN ALTERNATE life. In this dream we live in an old farmhouse, set deep in a green countryside, with horses in the paddock and geese in the yard. Inside, bread is rising, filling the silent air with warmth during the long afternoons. We ourselves are outside, in the garden, blissfully at work. We know that when we finally yield to the darkening summer evening, supper will be ready. This is a very good dream, and those who share it should know that someone—Page Dickey—is actually living it.

Page Dickey lives in the wildest and northernmost reaches of Westchester County, New York. At Duck Hill, their three-acre property, Page and her husband, Chick, keep four cats, three dogs, two horses, a dozen chickens, six ducks, and a pair of geese. Chick, who is a lawyer in New York City, stops in the barn to do the early feeding before leaving for the train. In the evenings he reacclimates himself to the country by cooking dinner. Page's days are spent in the country, where she looks after the animals, does the food shopping, bakes the bread, and, most crucially, is the full-time gardener.

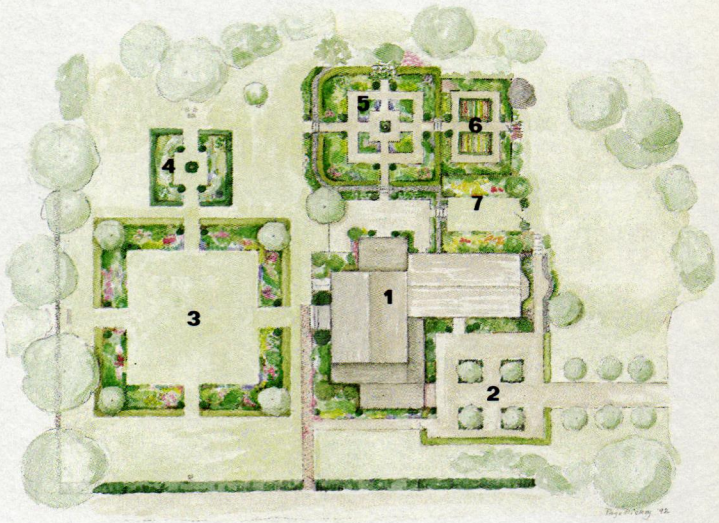
Being the full-time gardener at Duck Hill is serious business. To start with, it meant designing these lush and romantic gardens. Like all good designs, this one seems inevitable, as though things could not have happened any other way. The gardens seem to have grown there by themselves, perfectly matching the house and setting. But perfection does not occur by chance, and when Page arrived at Duck Hill twelve years ago, she had been gardening, and thinking about gardening, for decades. From the exuberant jumbles of her first efforts, her style had become more sophisticated, influenced by Beatrix Farrand, Vita Sackville-West, Russell Page, and her favorite American garden writer, Louise Beebe Wilder. Instead of simply lining up her favorite flowers, the Duck Hill designer wanted to create a whole, "to paint a picture."

During her first summer at Duck Hill, Page touched nothing, though the grounds were filled with weeds and scrub. She only walked and watched: where the light fell, where the wind rose, where the paths appeared. She identified the best trees and analyzed the soil. It was not until

Japanese holly hedges wall the White Garden, *opposite*. In the foreground the peony 'Krinkled White', foxgloves, and Siberian iris brighten the south border; *Nepeta x faassenii* and *Baptisia australis* add touches of lavender blue to the north border. *Above:* Polly, the West Highland white terrier, guards the courtyard. Crab apples flank the approach to the front door. *Below:* The plan shows how garden geometry aligns with the 19th-century house.

winter that she began to plan. The basis for the design was the house, an early nineteenth century neoclassical building. Formal and symmetrical in structure, but modest and unpretentious in scale, it determined the style and feeling of the gardens.

From the three main doorways Page laid out walks perpendicular to the house, and on these axes she centered the gardens. The character of each garden relates to the door it serves. The most formal is the face Duck Hill offers a stranger outside the present front door to the north: the graveled courtyard with four tidy box-rimmed squares, each containing a neat crab apple tree. Perennially handsome, the courtyard depends for its elegance on foliage and structure rather than on flowers, though when the trees bloom it turns radiant. On the south side of the house, beyond the original front door, stretches the Main Garden, with the feel of an old-fashioned front parlor where formal calls are paid. The generous square



1 House
2 Courtyard
3 Main Garden
4 White Garden
5 Herb Garden
6 Vegetable Garden
7 Nasturtium Border

ILLUSTRATION BY PAGE DICKEY



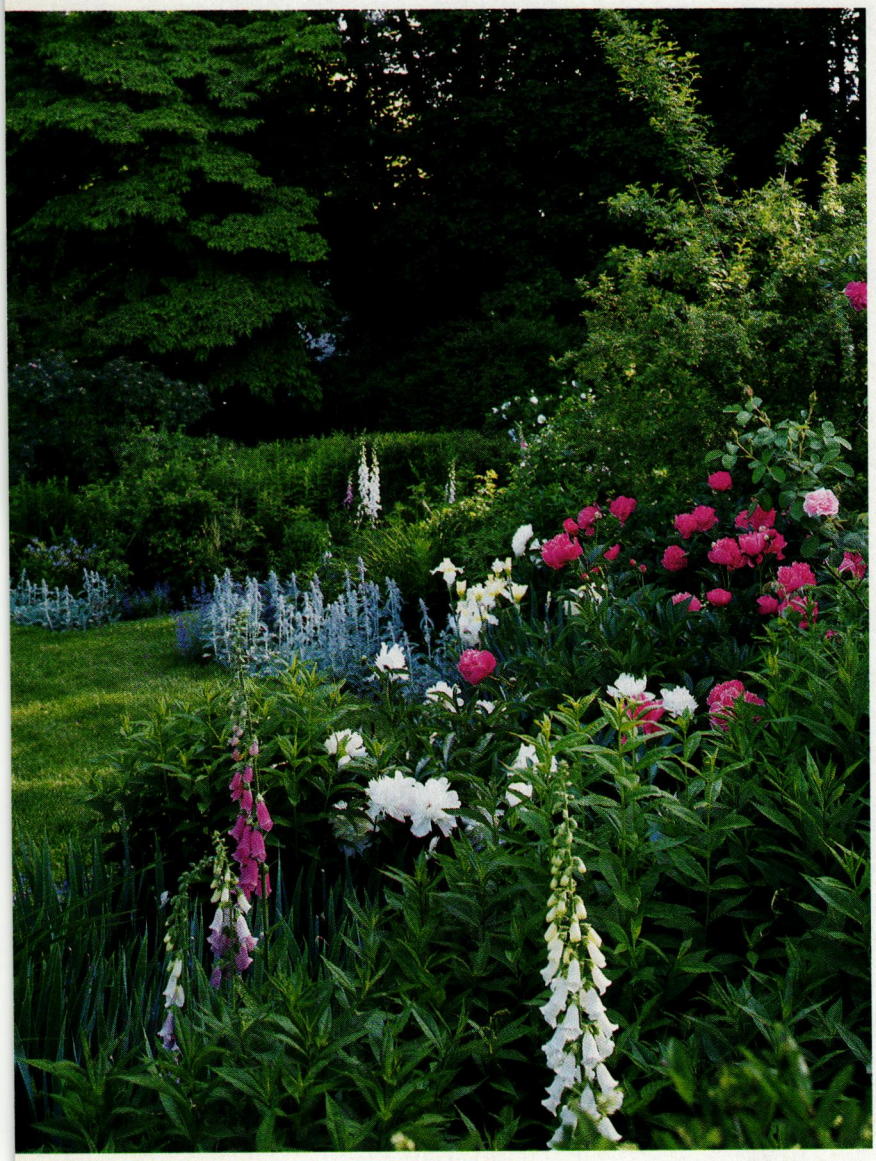
Allium, lavender, mint, oregano, sage, tansy, thyme, and other culinary and medicinal standbys fill brick-edged beds in the herb garden. Boxwood balls punctuate the rectangles outlined by Japanese barberry hedges and gravel paths. This tidy framework sets off the romantic profusion of Hall's Japanese honeysuckle and the rose 'Silver Moon' twining the arbor beside a beautybush.

Formal but modest in scale, the gardens reflect the style of the old farmhouse



Instead of lining up flowers, Dickey thought of her garden design as "painting a picture"





of deep beds is full of color and bloom, crowded with peonies, daylilies, and old roses. Beyond it, through the privet hedge, lies a smaller shaded haven: an inner chamber, like a bedroom. Here is the White Garden, private and quiet, misted with fragile masses of cranesbill and campanula, astilbe, phlox, and anemone.

The most informal gardens are a few steps away from the kitchen where the double French windows stand wide open in summer. Here is the enchanting herb garden, a sensual feast, scented, flowering, and shimmering. Here in profusion are thyme, oregano, mint, lavender, cottage pinks, nepeta, and their sweet and fragrant kin. Up a little rise toward the barn is a tiny vegetable garden, neatly fenced against marauding geese and chickens. Beside it runs the new Nasturtium Border, named for its colors—yellows, oranges, and reds—not its contents.

While Page is gardening, her uniform is a T-shirt, painter's pants, and a baseball cap. "It would be so romantic to wear one of those wide-brimmed straw hats," she says, "but they're hot and they fall off. This is more practical." And it is practicality, of course, that sustains the romantic vision of Duck Hill. From April through July, accompanied by her dogs, Maisie, Polly, and Truff, Page often works from dawn straight through to dusk. Originally, she did everything herself, including the grueling double digging, and she (and her two sons) built both the rustic fencing around the vegetable garden and the vine-laden arbors in the herb garden. She plants, weeds, waters, and

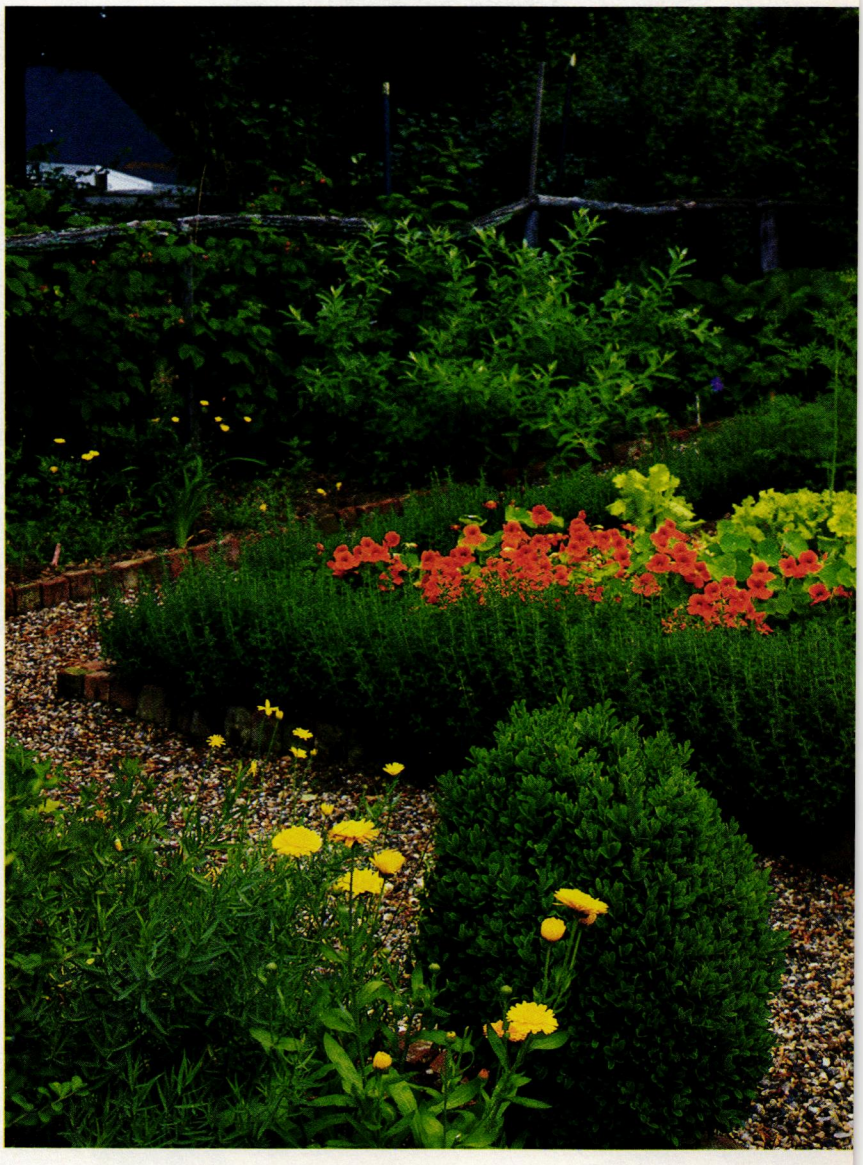


There is nary a nasturtium in the Nasturtium Border, *left,* which takes its name and palette from the annual's characteristic range of warm-colored flowers. In this stretch of the border, wild black-eyed Susans, calendula, lady's-mantle, daylilies, sweet pea, and hollyhocks supply yellows, oranges, and reds. *Below:* Red nasturtiums are present in one of the vegetable garden's germander-hedged beds, next to the lettuce. Chicken wire keeps out marauding geese. *Opposite above:* A view of the same garden earlier in the summer, with the barn beyond, takes in the purple smokebush to the left of the arbor. *Opposite below:* Cooler tones prevail in the northwest corner of the Main Garden, which mingles pink peonies and roses with pale yellow bearded iris, mauve and white foxgloves, and silver *Stachys byzantina.*

battles pests and diseases, though her tactics here have changed. "I used to spray the roses all the time. I even sprayed many of the trees. Now I never spray the trees, and I very seldom spray anything in the garden. The only pesticide I ever use is a biological one, and the only fertilizers I use are wood ash, horse manure, and compost." The plants, apparently, approve her methods: this garden thrives.

In the long winter months when Duck Hill is asleep, Page is not. She continually reconsiders the borders, planning and replanning. Besides her own gardens, she occasionally plans others, and she recently completed the handsome herb garden at the John Jay Homestead near Katonah, New York. But Page now has another winter occupation. Several years ago she wrote and illustrated a gardening diary as a Christmas present for Chick and their five grown children. Urged to do a public version, she produced the beguiling *Duck Hill Journal: A Year in a Country Garden* (Houghton Mifflin), illustrated with her own drawings and watercolors of the place and the animals. Now, in her spare time, she is writing her next book, *Village Days,* sketches of life in the Westchester County countryside.

For those of us who will never live out this particular dream, it's comforting to know that someone else is doing it for us. It's good to know that Page Dickey is there at Duck Hill, rising early, working hard, and filling her own small space with brilliant drifts of color, clouds of fragrance, the clack of geese. ♠




BEATON IN VOGUE
HORST
FORNASETTI

HAIR AND MAKEUP BY JAMES KALIARDOS





Angel wings

Like Thumbelina, who kept house in a nutshell, Angel Dormer, assistant and muse to fashion designer Todd Oldham, lives in an impossibly tiny Manhattan apartment. Sprite-sized herself and always turned out in Oldham's madcap clothes, she claims she'd much rather stay home in her "cave" than hit the big city. Having spent three years in the visual department at Barneys New York, Dormer, not surprisingly, approaches her own space as an "ever-changing display land" which allows her to indulge her passion for "collecting, arranging, and rearranging."

In a flat that can be traversed in four strides, the Pottsville, Pennsylvania, native seems to have it all, including a bed that tucks neatly into a living room wall. The apartment also boasts unexpectedly generous closet space—an essential amenity, after all, for a fashion plate.

Dormer says Oldham's influence surfaces in the wacky melee of pattern and color she surrounds herself with, but the handiwork is all her

Angel Dormer, *left*, poses à la André Kertész in her studio apartment wearing Todd Oldham silk prints and stripes. The rug is made of runners she found at ABC Carpet & Home, NYC, and nailed in place. She sewed the curtains from scrap canvas and velveteen. The sofa is covered in a John Kaldor fabric from Paterson Silks, NYC, applied with a glue gun. *Above:* Dormer's painting of a friend's dachshund. *Right:* Harlequin fabric from Todd Oldham's 1993 spring collection. Details see Resources

By Amy Taran Astley

Photographs by Ruvén Afanador









own. The geometric acid-toned rug was fashioned from "three dollars a foot" runners that she nailed in place, and the sectional sofa—"Only one half would fit, so I left the other on the street"—is covered in fabric glue-gunned to the original upholstery. Using canvas remnants, Dormer sewed half curtains and appliquéd them with black velveteen cutouts "shaped," she says, "like big eyelashes." Her homemade leopard-spotted and patchwork pillows—evidence of her training as a textile designer—are stacked on every chair. "It's boring to live in a neutral environment," she insists. "People should get over their fear of pattern and immerse themselves in a mix."

For architectural details, she applied a Sharpie marker to the walls and achieved instant scalloped moldings. Then she "vastly improved" the brick fireplace with painted polka dots and put the space to use as a picture gallery and studio where she sits cross-legged and paints thumbnail canvases of "anything precious and sweet," such as friends' pets. The kitchen wall is chockablock with flea market paintings; landscapes and still lifes by her father, Devlin, and sister, Maria; and a changing array of her own lilliputian pictures of dogs, birdcages, and hats. Says Oldham: "I love visiting Angel's house because it's like a tiny museum show. Her style is eclectic, luxurious, and pedestrian—all at the same time." It also hangs together. A stuffed bird perched on a doorknob echoes a favorite subject in her paintings; Fire Island rocks line the fireplace and are heaped in a red bowl that appears in a still life; and Piero Fornasetti faces ("details from a Fornasetti book," she confesses) peer out from little frames propped here and there. "A house," explains Dormer, "is like a jewel box. It's a place to keep your dearest treasures." ▲

Dormer's homemade whimsy. *Clockwise from top:* The polka-dotted fireplace put to use as a studio and picture gallery. A collage of paintings on the kitchen wall. Tom Bonauro's blue-line photograph of a rose on a living room shelf against hand-cut stars. A Todd Oldham handbag filled with gerbera daisies.



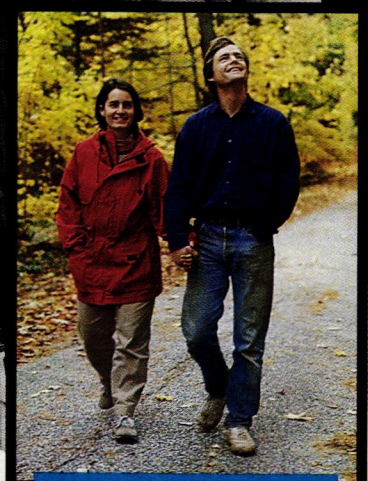
Everything seems smaller than life in Dormer's "cave," where she piles pillows on chairs and creates scalloped moldings with markers.



October 12, 1991: the newest house in Cummington, with those who built it that morning.

Raising Their Own Roof

On a blessedly clear day not long ago, some fifty friends, relatives, and timber-framing groupies gathered on a Massachusetts hillside. They had come together to peg and hoist the wooden skeleton of a hall-and-parlor colonial-style house. And when the frame was finished, a few of them cried, and many of them formed a circle around the frame and danced.



Vickie and Jay Dwight.

By Eve M. Kahn

Produced by John Ryman

ALBERTO CAPUTO (INSET: DOUG AND ALISON ROSA



To the Dwights'...

This is ritual neighborly love, nineties-style, and it has brought Jay and Vickie Dwight within sight of realizing the classic American dream of escape from city to country. For the moment the Dwights are Manhattanites who spend their days in workplaces that fresh air scarcely reaches: she manages a high-art photo lab where vinegary chemical fumes pervade even the lobby; he, a parquet artisan, labors over flooring amid sawdust clouds. But by the end of this year they will be settled in the tiny Berkshires town of Cummington in a three-bedroom house of their own making. And there, they say with earnestness, they will raise children and a garden, perhaps set up a bakery for Vickie and a workshop for Jay, and earn just enough money to thrive.

They have encountered obstacles, but never have they been close to defeat, partly because almost all of their friends and relatives helped them raise the house frame, so defeat would have been embarrassing, but mostly because Jay cannot imagine a future anywhere but in his woods. He is that rare inspiring soul who quotes Wordsworth on love for nature and collects urban-flight memoirs with titles like *Eden on a Country Hill*. He also collects seeds from especially handsome trees in Central Park in Manhattan to give the offspring a chance for an unpolluted future in the Berkshires.

As for Vickie, she supplies the other half of this *Green Acres* story. She readily admits she's not sure she can tolerate rural isolation and sometimes jokes that she might hook up a television set to the neighbor's satellite dish.

Jay's passion for pastoral settings arose on his grandparents' cattle ranch in California where he spent peaceful childhood vacations and idolized the ranch foreman, who could rebuild a Caterpillar with ease. "I learned on the ranch that you can be owned by a place," Jay says. At Amherst College in the early eighties Jay happened to rent a room from an elderly couple who happened to know a nonagenarian ready to sell her land in Cummington to someone eager to tend it lovingly. The land became Jay's in 1989, by which time he had met and married Vickie and had begun eroding her resistance to rural life. He started hoarding bedding, pillows, bowls, dishes, with the intention of moving these items to the country someday. And on their honeymoon they bought a book on timber framing—conveniently, the book's coauthor, Jack Sobon, lives a few miles from Cummington and is a kind of Wordsworth of timbers.

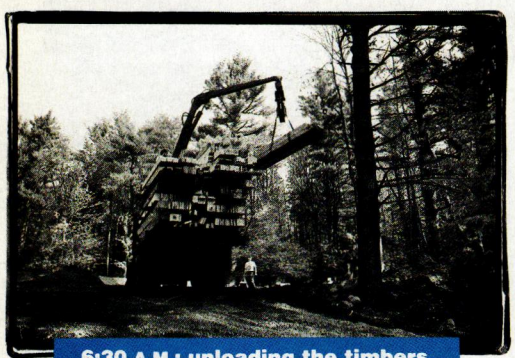
In *Timber Frame Construction: All About Post-and-Beam Building* (Garden Way Publishing), Sobon writes of tree worship: "Trees don't live forever, except perhaps the giant sequoias of California. They die anyway. By cutting them down and using them in a building, I give them a new life and a chance for immortality. . . . Countless hands will run over their grains and countless eyes will appreciate their beauty." Sobon has planned and raised a dozen houses during sixteen years and marvels, he says, at the way "house-raisings become milestones in people's lives," like weddings and births.

The Dwights' house is, like all of Sobon's designs, sober and snug. Three bedrooms crown the living-dining room; a one-story kitchen protrudes at the back, and the unornamented shell resembles scores of eighteenth-century New England predecessors so as not to clash with the neighborhood. (The neighbors include poets who dabble in ceramics and sheep raising.)

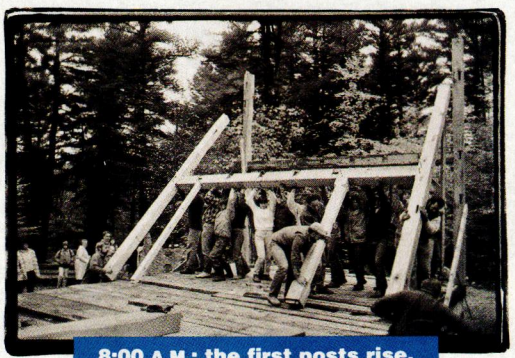
When the house was being designed, says Vickie, money ran low and emotions high: Jay argued for a long-lived metal roof but ultimately lost out to her taste for wood shingles, which are decidedly quieter in a rainstorm; she craved a grand kitchen, while he stressed the high cost of heating.

When plans were made final two years ago, Sobon, along with David Bowman and Steve Westcott, began collecting fallen trees and

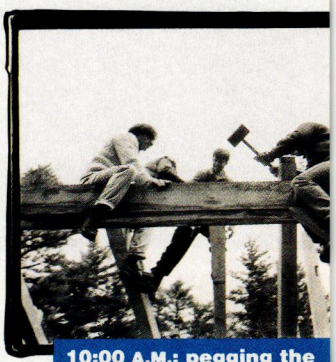
DOUG AND ALISON ROSA



6:30 A.M.: unloading the timbers.



8:00 A.M.: the first posts rise.



10:00 A.M.: pegging the

carving them into mortised and tenoned posts and beams that fit like puzzle pieces—no nails, no power tools. The Dwights even know which timbers came from which trees. When the three woodsmen finished, they called upon the local timber-framing co-op, whose members assist at one another's raisings, and the Dwights invited parents, siblings, co-workers, and nodding acquaintances. Work commenced at 8:00 A.M. Amateur fumbling caused one sugar maple slab to slip from its place, but it hurt no one—it's now in the upstairs bathroom. Every other mortise seemed to settle right into its intended tenon, and by 2:00 P.M., everyone was sating hunger on barbecued tofu and hot cider that Vickie and sous-chefs had prepared.

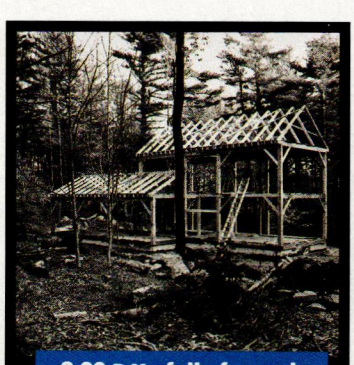
Now Jay works alone every weekend applying finishing touches like rough-textured tinted plaster, which will never require painting and can be patched invisibly. When he slows down, he often finds himself admiring the perfectly square, level, and plumb rooms, and sometimes he imagines how much his handiwork will impress his grandchildren. He thinks, too, about raising another structure on the site, this one a workshop-studio where he can explore painting, sculpture, and woodworking.

And Vickie is planning her Manhattan-caliber bakery menu, anxious all the while for the plumbing fixtures to be installed so that she can take a long hot bath overlooking the hillside she is learning to love. ▲

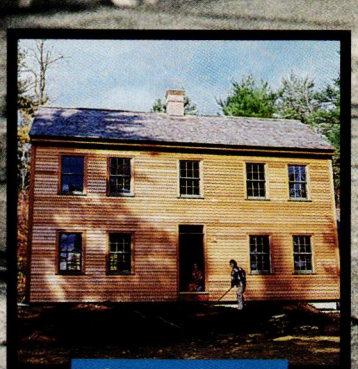
A house-raising is a milestone, like a wedding or a birth



joists.



2:00 P.M.: fully framed.



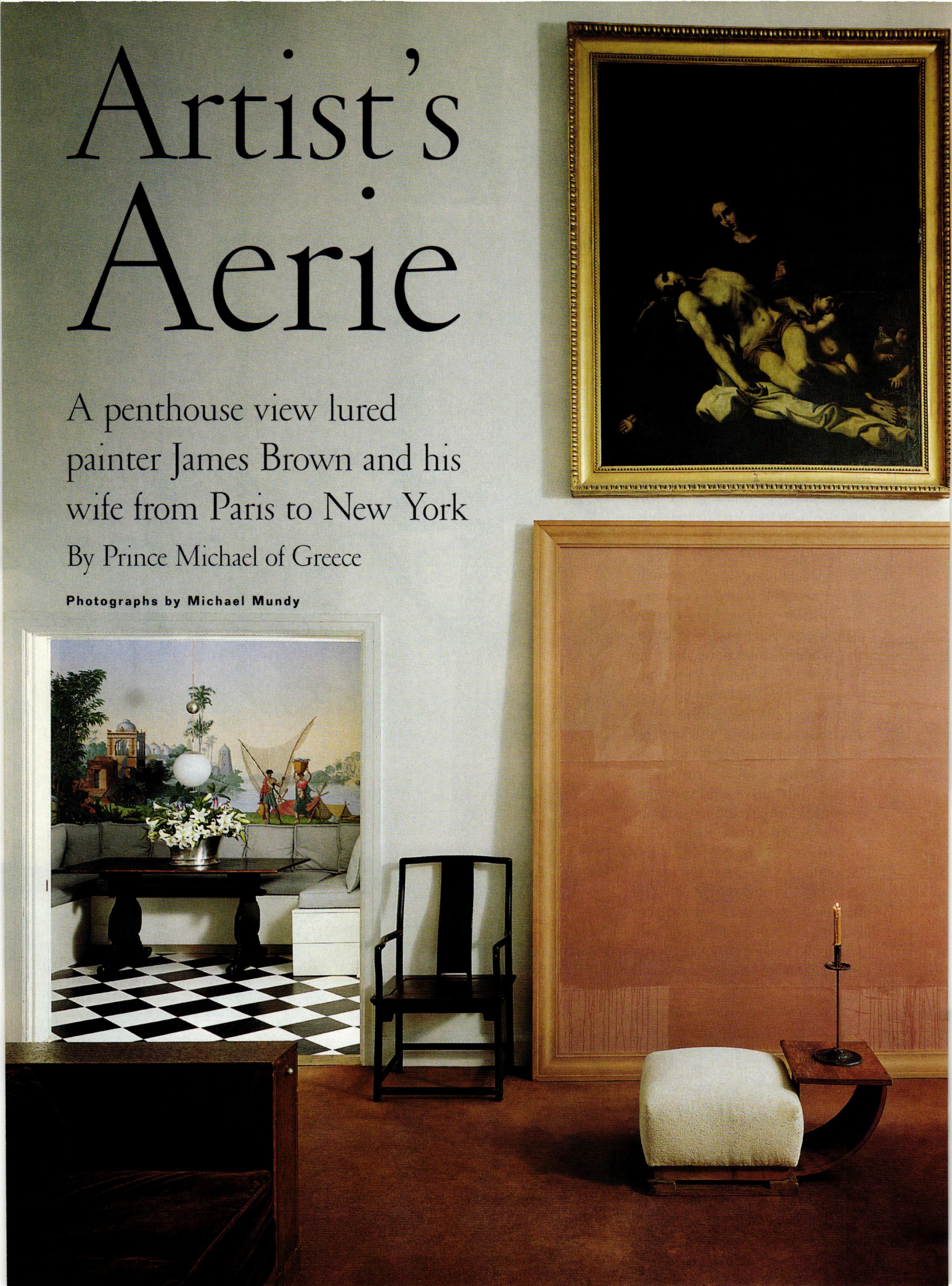
One year later.

Artist's Aerie

A penthouse view lured painter James Brown and his wife from Paris to New York

By Prince Michael of Greece

Photographs by Michael Mundy



The double-height living room of James and Alexandra Brown's apartment, *opposite*, accommodates a 17th-century Pietà above his own *Stabat Mater (Rose)*, 1986–87. *Below:* A scenic Zuber paper is the backdrop for a silver coffee service by Allan Adler on a cabinet made for Carl Grossberg's 1930 Hesslein house in Nuremberg, one of several such pieces in the Browns' collection.



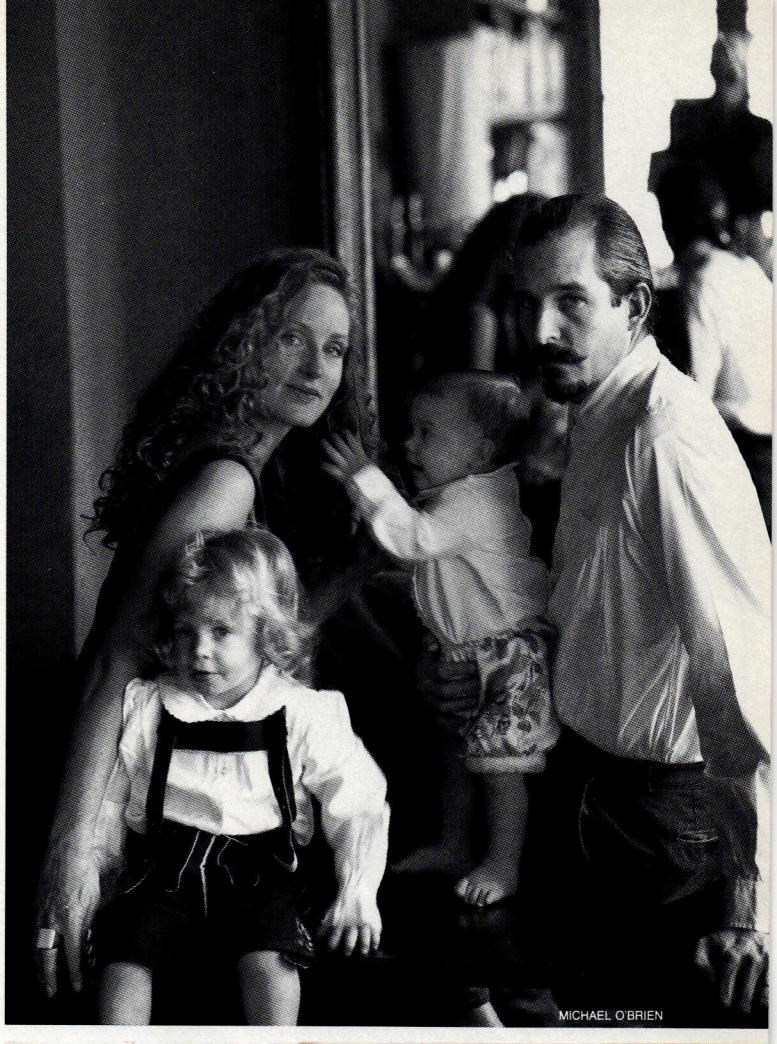
PROUST
A THEORY OF VISION

SHORTLY AFTER THEY WERE MARRIED IN PARIS FIVE years ago, artist James Brown and his wife, Alexandra, came to New York for a visit. ''A friend from New York had come to our wedding,'' the artist recalls, ''and when she got back, she saw a photograph of this apartment in a magazine. It was in ruins. When we arrived a few weeks later she told us about it, in case we might want an apartment here. 'Impossible,' I answered. 'We never want to live in New York. We are perfectly happy in Paris.' But the apartment was just around the corner from where we were staying, so the following morning I went to see it. It was unbelievable: a grand crazy ruin perched atop an elegant prewar building, with sweeping views and spectacular light. But the windows were broken, there were leaks everywhere, and it had no kitchen. I took Alexandra to see it immediately. Although it was completely wild, we bought it at once and decided to live in New York because of this apartment. A fait accompli!''

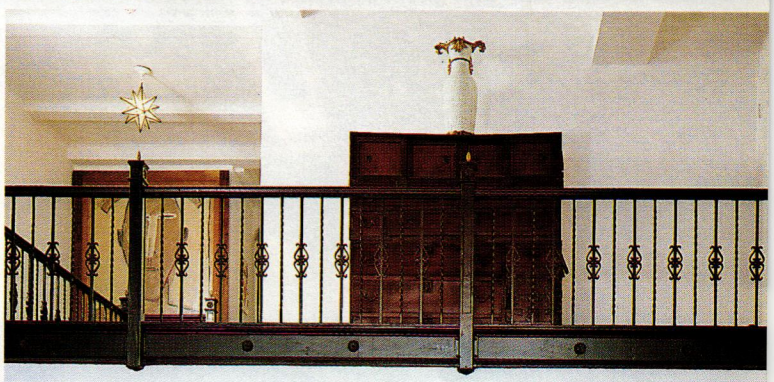
The lower Fifth Avenue building where the Browns are now ensconced with their two children, three year old Degenhart and one and a half year old Cosmas, was once a hotel. It has a richly decorated lobby with wood paneling, brass fixtures, ornate moldings, and elevators frequented by people so various that one can only presume the walls are hiding an inexhaustible spring of eccentrics. After these Felliniesque elevators, the Browns' apartment is extraordinarily light, free of suffocating curtains, with huge windows open to unobstructed views of the city, north to the Empire State Building and south to the World Trade Center. The couple made only the necessary improvements—no decorators, no decoration. ''We didn't want to be prisoners of an apartment,'' says James. ''We just wanted a big empty space where we could put our things, and lots of flexibility.''

''Nothing solid, nothing fixed,'' adds Alexandra. ''I enjoy rearranging the furniture every few months. It gives me a fresh view.'' An Austrian born in Karachi in the ruins of the Raj, Alexandra descends on her mother's side from an illustrious line of central European grands seigneurs. (There are rumors that among her ancestors was a noble she-vampire.) She insists that she and her husband are not serious collectors. ''We are amateurs,'' she says. ''We are not interested in the historic and long-term commitments of collecting. We don't care about provenance. We follow our instincts.''

All the same, James has a collector's eye and passion. He bought Native American artifacts and jewelry as a southern California teenager and gathered shells and pebbles from which he created fantastic objects. Now that he



MICHAEL O'BRIEN

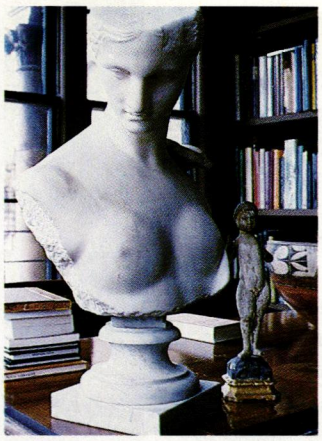


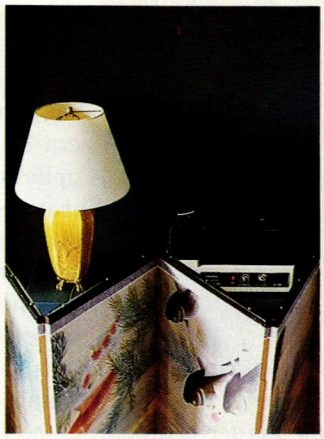


An oversize table, *opposite*, designed by Charles Rohlfs, anchors one side of the living room; on the other, *right*, a Marcel Breuer Laccio table and two Memphis Milano silver footed bowls by Ettore Sottsass accompany a 1920s sofa that doubles as a bookcase. On the mezzanine are an early Brown canvas and a large Japanese storage chest; underneath is an Andy Warhol diptych. *Above right:* Alexandra and James Brown with Degenhart and Cosmas. Details see Resources.







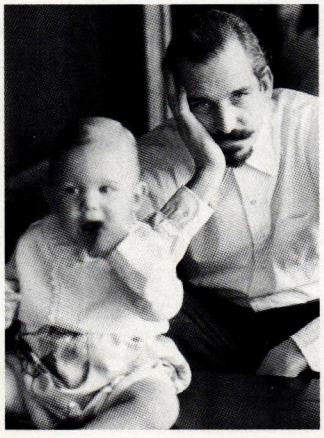


"We are amateurs," says Alexandra Brown. "We don't



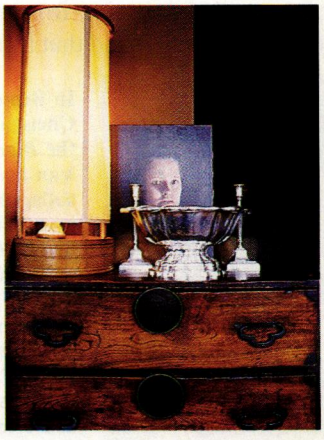
The hinged mirror, lamp, and the bedside table in the master bedroom, *opposite*, come from Grossberg's Hesslein house. *Left:* In the adjoining sitting area a pair of Stickley chairs face a comfortably worn sofa. Some of the artist's 19th- and 20th-century Pueblo pots line the top shelf. *Clockwise from top left:* On the living room mantel, silver and coral vases of Brown's design under a Dana Garrett painting. Figures large and small on a desk upstairs. A folding screen concealing a humidifier. German silver on a Japanese chest. In the children's room, a portrait of Alexandra by Julia Condon. Brown and his younger son.

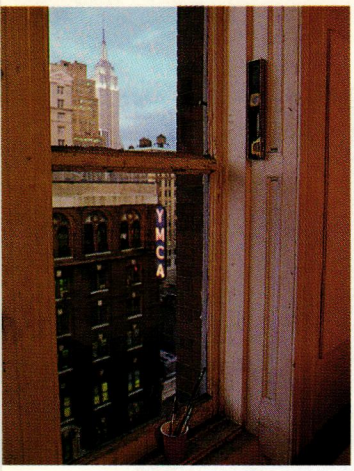
care about provenance. We follow our instincts"



MICHAEL O'BRIEN



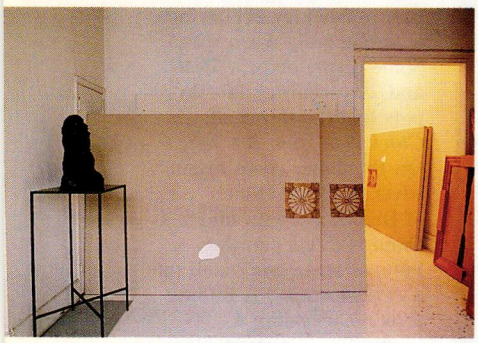




has built an international reputation as a painter—he is represented in New York by Leo Castelli and shows regularly throughout Western Europe—he has many more options. During the couple's many travels, he tends to disappear around corners and return with wonderful finds.

Among his acquisitions is an array of twentieth-century architectural furniture. Several of his favorites, including the hinged mirror and small tables in the master bedroom, come from the Hesslein house in Nuremberg designed in 1930 by architect Carl Grossberg. The living room houses a 1907 table by Charles Rohlfs, a stool made by Viennese émigré architect Rudolph Schindler for the Van Patten house in Los Angeles, a Marcel Breuer table, and a black iron floor lamp that is, says James, "reputedly a Frank Lloyd Wright design."

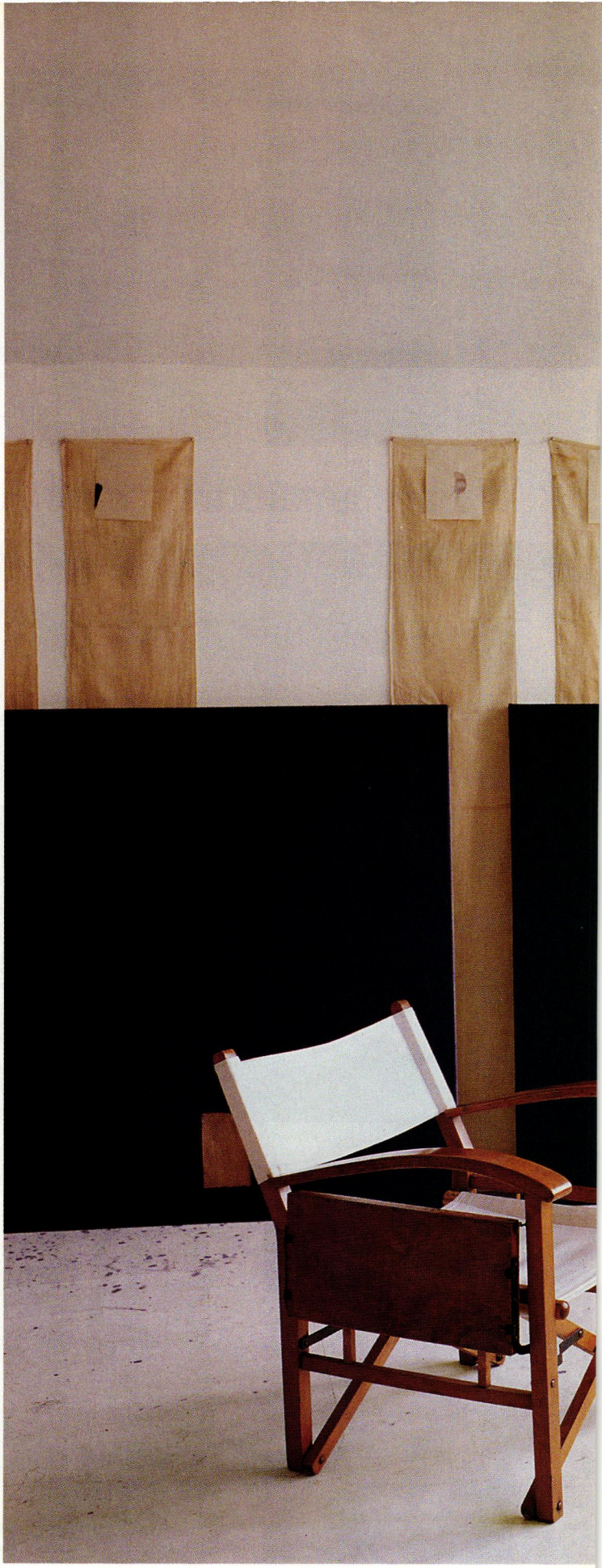
There are also eighteenth-century Chinese armchairs, Japanese tansu chests for storage, and contemporary and old-master paintings—among them a huge Pietà attributed to Annibale Carracci—as well as Pueblo pottery and twentieth-century silver from Germany, Austria, and Mexico. "Mexican silver from the 1940s is magnificent," the artist says, "very strange."



For painting James keeps a studio in the illustrious if somewhat seedy Chelsea Hotel. "For many years I had a studio downtown," he says, "but I always wanted a place in the Chelsea because I liked its history and the stories of the people who lived and worked there. The studios are neither grand nor huge nor magnificent, but there's something very appealing about working there."

Perhaps the presence of so many artistic ghosts is inspiring? "No, but then I don't find anything inspiring. I never took inspiration from a studio or a place. I do go there every day—and that is inspiring." ▲





In Brown's studio, *right,* in the Chelsea Hotel, three canvases from the *Black and Blue* series, 1991–92, lean against a series of ink drawings collaged on Japanese cotton. The armchairs are from the Hesslein house. *Left, from top:* The Empire State Building from the studio window. In a corner, a ceramic bust and two new paintings from his *White Shrine* series. *Salt Notes,* a bound book of Brown's lithographs and etchings, with a small *Stabat Mater* in a frame designed by the artist.

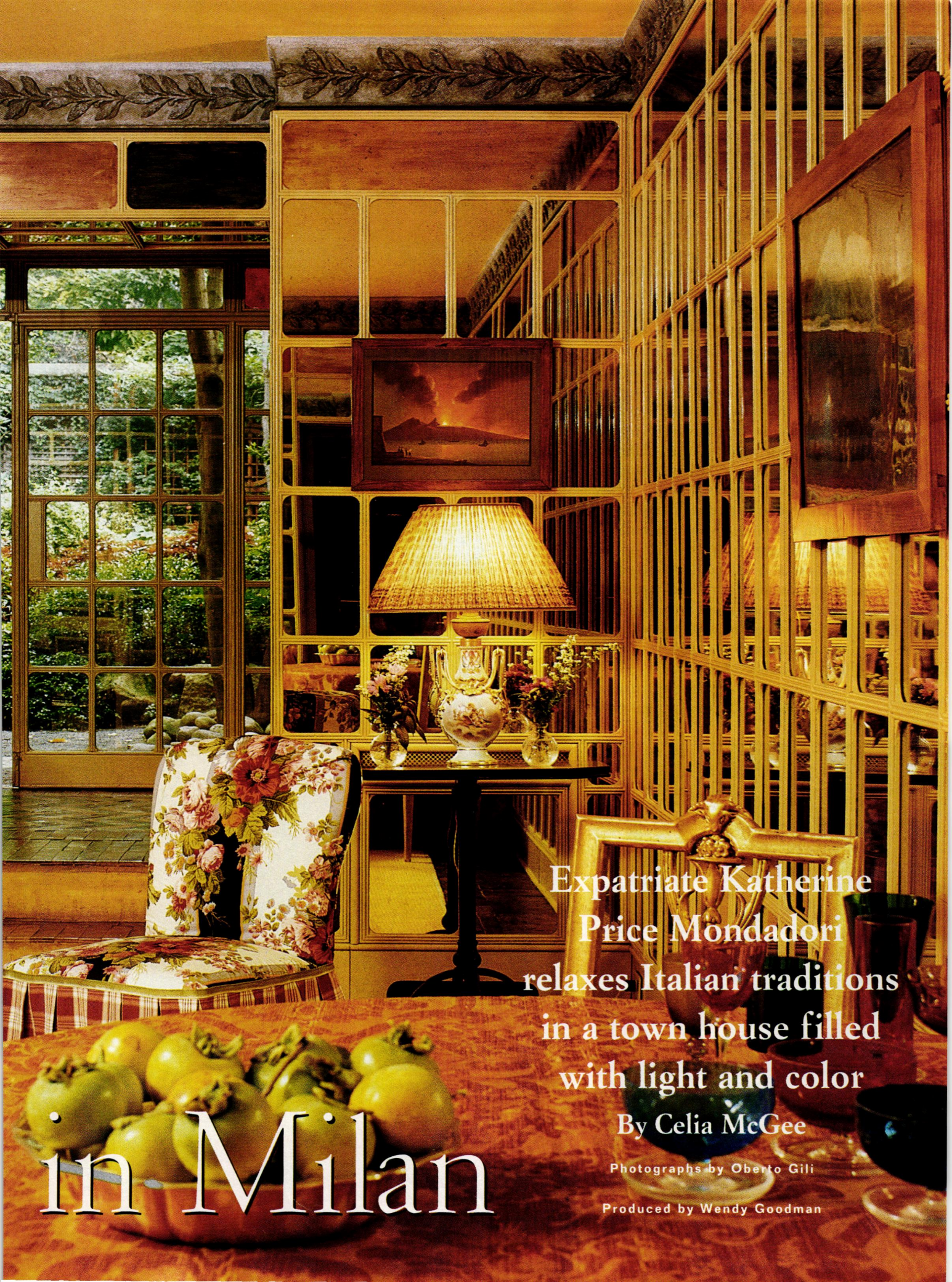


"The studios are not grand or huge," says the artist, "but there's something appealing about working in the Chelsea Hotel"



Katherine Price Mondadori and decorator Paolo Genta Ternavasio wanted to create the sense of a 19th-century salon in a sitting room where mirrors enhance light from the garden and furniture is upholstered in a floral fabric that picks up on the flowers outside. The gilded chairs are Russian, and the paintings of Vesuvius are part of a collection of Neapolitan gouaches. Details see Resources.

An American



in Milan

Expatriate Katherine Price Mondadori relaxes Italian traditions in a town house filled with light and color

By Celia McGee

Photographs by Oberto Gili

Produced by Wendy Goodman

EUROPEANS ARE BETTER THAN AMERicans at keeping secrets. There's a reserve that goes along with having different manners. The same holds true for much of the Old World's architecture, which in that way defies change and time. In Milan, a somber elegant seriousness cloaks the metropolis's patrician neighborhoods, where stone façades seem to want to hide the fact that anything exists behind them but the business drive and love of order for which the city is known.

All the more surprising are the house and garden of American-born Katherine Price Mondadori beyond a dignified turn-of-the-century wrought-iron door in central Milan. "The house is about color, children, friends, and dogs," she says with an accent that, after more than twenty years abroad, is more Lombardy than North Carolina. Although nothing in the house is American, unless you count a splendid Jackson Pollock drawing, there's an American breeziness and modernity that suggest how she has adapted her Italian surroundings to her own self-confident expatriate style.

In light of her impending divorce from Italian publishing mogul Leo-







The living room's Marcel Breuer coffee tables, Philippe Starck side table, and brightly colored stretch velvets have given the turn-of-the-century house a jolt of modernity. *Opposite:* Price Mondadori with her sons, Filippo and Francesco.

nardo Mondadori, who lives amicably close by, she wanted to change the house they had shared to reflect her new life. "Before, it was very stuffy, full of furniture that was so precious my children couldn't move around in it," she says. The children are Francesco, nine, and Filippo, six, and there's the Jack Russell terrier, Petunia, and the Newfoundland, Rollo. "I wanted someplace really happy where my children could jump up and down. I can't stand heavy brown wood anymore." Dark, formal, inherited furniture represents to her a dark, formal, inherited way of life. "It's a very closed society," she says of the Milanese circles she married into. "In the beginning it was very difficult, because they look at you strangely if you tend not to follow the rules."

Genta's design doesn't cut all ties with the past—it has fun with them

One way Price Mondadori has broken the rules is by choosing a young, relatively unknown decorator, Turin-based Paolo Genta Ternavasio, to redo her house. Introduced to her by her talent-spotting friend Countess Marina Giusti del Giardino, Genta took Price Mondadori along on shopping sprees for the new and the different. "It was so much fun," she recalls, "which is very rare." Genta wanted interiors tailored to her fresh independent personality. "I love a house that is like a dress cut over the people," Genta says. "This is the new dress of Mrs. Mondadori. The house has become very young."

His design doesn't snip all ties with the past, it has fun with them. "I like something formal," Genta explains. "It's important to play with color, with new materials, but also with something strong like important objects or paintings." The art Price Mondadori has kept from her marriage includes Tiepolo, Picasso, and Matisse drawings, Renaissance bronzes, *(Continued on page 174)*

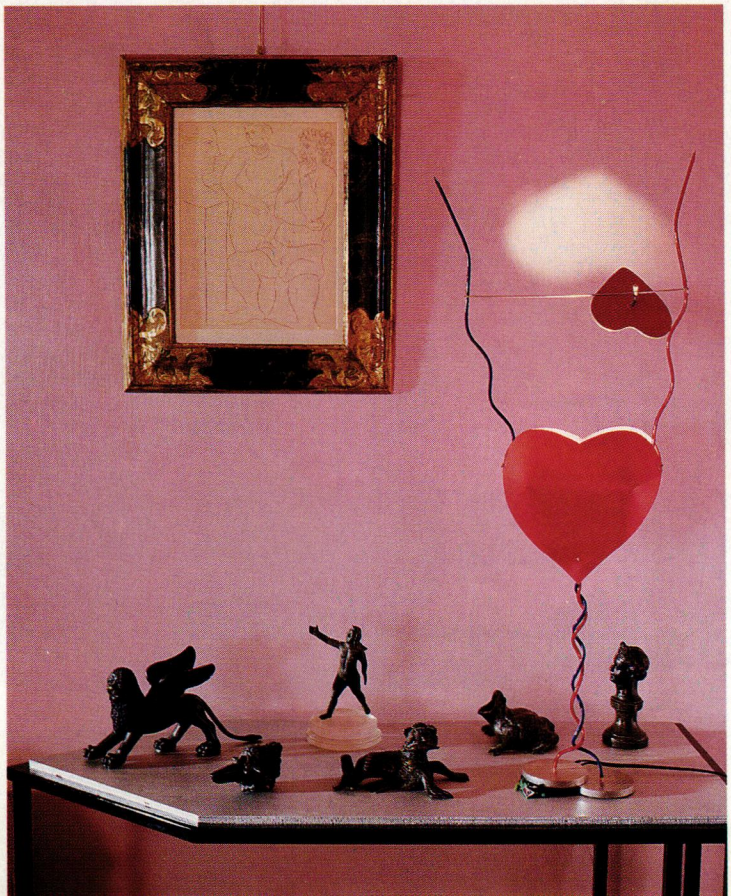




The library doubles as a dining room, with suede-covered 1950s chairs surrounding a Paolo Genta table on a David Hockney carpet, available from Stark. The ceiling fixture was designed by Jan Hanif Mohamed. Genta combined these newer pieces with a Canaletto drawing, a Chinese vase, and an ormolu centerpiece already in the house.



Behind its patrician façade, a once stuffy house has "become young"





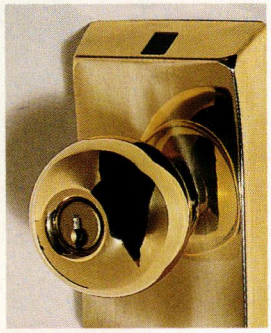
Price Mondadori's bedroom has a mirror and Mario Schifano painting propped against the wall, a fake fur covered sleigh bed, a bedside table made of Hermès boxes, and a Biedermeier stool Genta wittily wrapped in crepe paper while he and his client settled on a fabric. *Above left:* In the hall a Piranesi drawing topped by a Gilles Derain light fixture hangs above Antonio Recalcati pots on a Louis XV console. *Left:* A Picasso drawing and Italian bronzes on a Genta table are lit by an Ingo Maurer lamp.



to catch a THIEF

from designer watchdogs to voice-altering telephones

Will you sleep well tonight? You won't take the evening news quite so personally if you start taking control of the security of your house. As burglars have become more creative, so has the security industry, and much of what's new is easily deployed by the homeowner. Helen Maxwell, author of *Home Safe Home*, says, "Walk around your neighborhood. Think like a burglar." Then consider these ways, as she would say, "to harden the target."



THE LOCK

Left, right, left: **spin this keyless electronic deadbolt. You can change the combination as often as you like. At Safety Zone.**

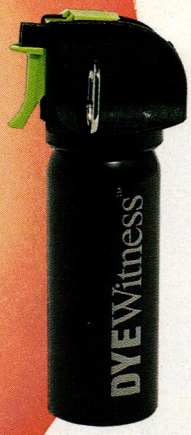
Produced by Stephen Drucker

MODUS OPERANDI

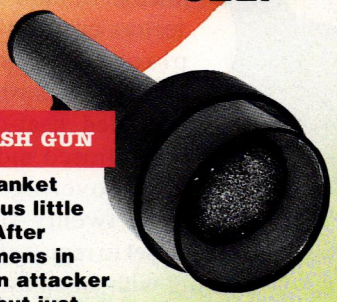
- **When burglaries occur: 52 percent at night, 48 percent during the day.**
- **Month with the most burglaries: July. The fewest burglaries: February.**
- **Burglaries with forced entry: 45 percent.**
- **Average loss from a residential burglary: $1,143.**
- **Houses with burglar alarms: about 8 percent.**
- **Average cost of a home security system: $1,583.**

THE DYE GUN

The newest in the personal arsenal: Dye Witness stuns and disorients an attacker with a blast of thick foam in the face—which stains skin green for a week. Not as certain as a stun gun or a pearl-handled Colt, but less treacherous legally. At Counter Spy Shop.



SELF



THE FLASH GUN

Security Blanket is one vicious little flashlight. After 110,000 lumens in the eyes, an attacker is blinded, but just temporarily. At Counter Spy Shop.



THE LIGHTBULB

An innocent rap-tap on a window or the shattering of glass makes Sonar Socket twitch, and on goes the lamp. The device screws into a standard light socket. At Safety Zone.

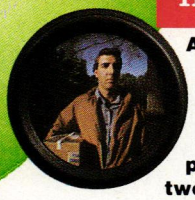


THE DOG

"Natural guard dogs" is what Dog Star Kennels in L.A. calls its Neapolitan mastiffs and Japanese tosas. With no attack training, they will stare down the uninvited, tackle them, or bite—whatever seems appropriate.

HOME

THE FRONT DOOR



A one-eyed squint through the peephole is not particularly reassuring. Up periscope: this two-inch-wide door viewer is called Door-Scope. At Safety Zone.

THE PORCH



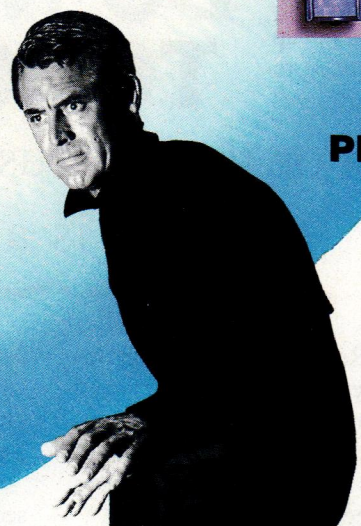
The average burglar tends to be shy about kicking in a well-illuminated door. This motion detector, which screws into any outdoor socket, senses activity up to sixty feet away, lighting porch and burglar. At Safety Zone.

THE ALARM



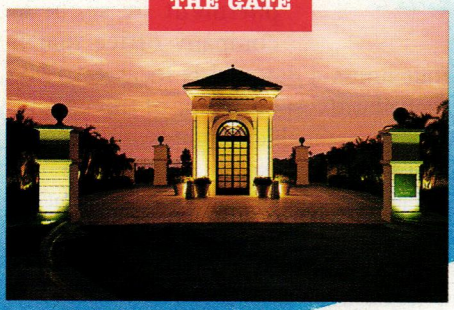
Even a burglar's nerves cannot tolerate a 110-decibel shriek on the job. Pentagon, a portable tabletop motion detector, can make noise, and a lot of it. At Counter Spy Shop.

PROPERTY



Tighten the rings around self, home, and property to a comfortable level. A house should not feel like a fortress.

THE GATE



Americans are discovering that the first protective net around them is an architectural net: gated suburban communities are rising across the nation with housing in many price ranges. Here, Pelican Point in Newport Beach, California.

Cary Grant, highly evolved burglar, in *To Catch a Thief.*

Where to find it: turn to page 159

LEFT: MONICA STEVENSON. RIGHT, CLOCKWISE FROM TOP LEFT: MONICA STEVENSON; NC; GEORGE LANGE; NC; EVERETT COLLECTION, NEW YORK; COURTESY SOTHEBY'S INTERNATIONAL REALTY, NEW YORK; MONICA STEVENSON; NC (2). ILLUSTRATION BY MAURICE VELLEKOOP

to catch a THIEF



PLEASE DO NOT TOUCH

For the serious collector, security is a fine art

STUART PIVAR, A chemical and plastics entrepreneur, had 200 guests at his Manhattan duplex last Halloween, and more than a few of them spent the evening marveling at his collection of art and antiquities. In one corner were paintings and bronzes by Antoine Louis Barye, a major nineteenth-century romantic whose works can also be found at the Louvre and at the Corcoran Gallery of Art in Washington, and on the walls all around were stained-glass windows dating from the thirteenth century and works by postimpressionists like Émile Bernard, a student of Cézanne's.

What the Halloween revelers could not see in Pivar's apartment were the invisible infrared beams, temperature sensors, and other security devices that are hooked up through special telephone lines to both the police and fire departments in a system designed to baffle even the most sophisticated thief. In 1991, 3,150 works of art were stolen in the United States and Europe, according to the International Foundation for Art Research, which operates the New York office of the *Art Loss Register*. And Stuart Pivar is only one of thousands of American collectors who know full well that a passion for fine art today, whether painting or sculpture or objets, also means investing in a high-tech antitheft system.

The basic setup for an average 3,000- to 5,000-square-foot house or apartment costs $4,000 to $5,000, with annual fees of about $1,800 (in Manhattan, but markedly less elsewhere) to monitor and maintain the system. But some collectors spend more than $50,000, sometimes considerably more, on their residential security systems, according to Brendan Gillespie, of DGA Alarm Services in Manhattan.

A typical high-tech system like Pivar's uses invisible infrared motion detectors shot at calf-height to a receiver; when a beam is broken, the alarm goes off. There are variations on the theme: motion detectors can also be placed beneath rugs or carpeting; concealed heat-detecting infrared modules, each covering an area of about twenty-five square feet, can be set to register the movement of anything with an approximate body temperature of 98.6 degrees Fahrenheit (though not sunlight or heating sources); and in the house of Stanley Grandon, a Bloomfield Hills, Michigan, ophthalmologist, infrared beams are aimed straight at paintings by, among other artists, Larry Rivers, Philip Pearlstein, Alex Katz, and Lester Johnson. "If a painting is removed from a wall," Grandon explains, "an alarm signal will be sent directly to the local police station, and the police will be here in five minutes."

"What you want from any system," says Gillespie, "is equipment hooked up to a police department or security company office that is open twenty-four hours a day and is located so you have a guaranteed alarm response time of fifteen minutes at most. That way, the thief might be able to grab a painting but not loot the house."

"The second critical point," he says, "is to put the security system on a so-called dedicated telephone line so that if a burglar somehow manages to cut the line, an alert will automatically go out. The system is armed or disarmed by entering a personal identification number, usually a four- to six-digit code."

But this is just the beginning, according to Huntington Block, the CEO of a Washington-based insurance brokerage that specializes in art collection coverage. A skilled burglar might, he says, use a meter to determine the number of amperes *(Continued on page 175)*

By William Sherman

MAURICE VELLEKOOP

When you least expect it, you are most vulnerable. People assume that burglars come at night. Burglars see better during the day.

—Moshe Alon, president, Professional Security Consultants, Hollywood

Burglars often (1) are women, (2) have nine-to-five jobs, (3) live within a half mile of you.

—Helen Maxwell, author of *Home Safe Home* (New Horizon Press)

If you have a burglary, learn from it. The same burglar will probably return in six to nine months.

—Wayne Wahrsager, president, Metropolitan Burglar Alarm Association, Manhasset, N.Y.

Some New Hiding Places

THE LIE DETECTOR

Truth Phone analyzes voice stress to distinguish between honest and deceptive callers; a numeric readout betrays a lie. Suspicious workmen, suspicious wrong numbers—consider the possibilities. At Counter Spy Shop.



MONICA STEVENSON

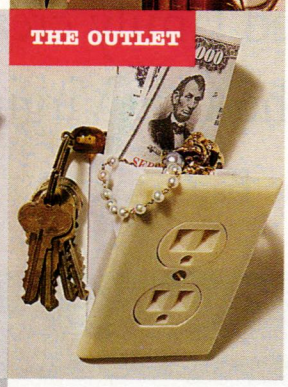
THE MIRROR



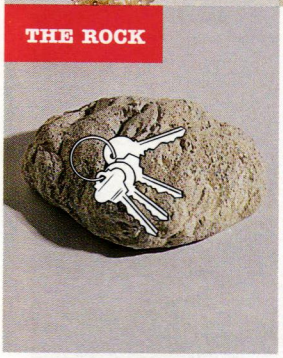
THE CAN



THE OUTLET



THE ROCK



Every amateur burglar knows about the sock drawer and the freezer. Unless your burglar makes an all-day outing of his visit, there's an even chance he might miss these decoys: wall mirror, at Bombay Co.; Campbell's soup can, at Counter Spy Shop; Wall Outlet Safe, at Safety Zone; Stash Stone, at Counter Spy Shop.

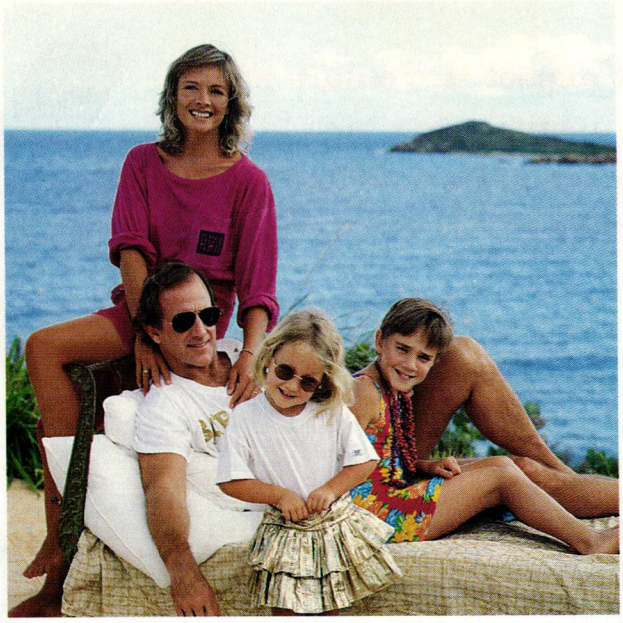
THE VOICE SCRAMBLER

Guess Who?, a "voice changer" that plugs into any telephone line, can alter vocal pitch. A woman can sound like a man. A man can sound like a woman. A child can sound like an adult. How very nineties. At Safety Zone.



Where to Find It

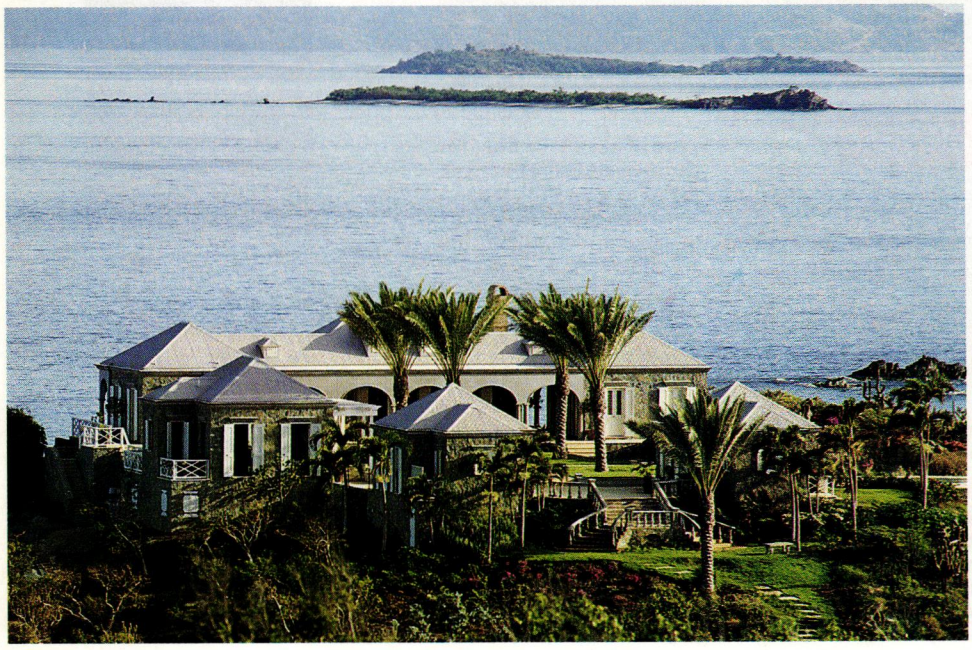
Bombay Co.: store locations or to order (800) 829-7789
Counter Spy Shop: for stores (212) 688-8500
Dog Star Kennels: Sun Valley, Calif. (818) 767-8442
Safety Zone: for catalogue or to order (800) 879-7070



PAVILIONS BY THE SEA

A much-traveled family creates its own paradise in the U.S. Virgin Islands

By Julie Baumgold







Pyramidal roofs crown Little Saint James island, *opposite below*, where Di and Arch Cummin and their daughters, Chandra and Savanna, *opposite above*, escape winter. *Above:* The great room combines ease and understated luxury, with Hunter ceiling fans, slipcovered George Smith furniture, a stenciled sisal carpet, and an antique West Indian table. Details see Resources.

Photographs by Jean Pagliuso

Produced by Carolyn Sollis



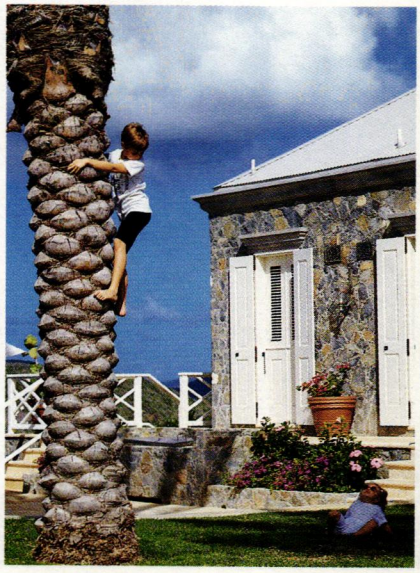
ON THE NIGHT HIS DAUGHTER CHANdra was born, Arch Cummin found himself an island to buy. The seventy-two acres of scrub and volcanic rock in the American West Indies was rather cheap, which appealed to Arch. From the beginning his wife, Di, knew the house she wanted to build. It would look as if it had been there for centuries, resting at the top of the hill, a house to be stared at and whispered about.

Di spent five years going over plans with her architect, Drexel Patterson. Together they crawled through underbrush, scratching their legs on the acacias, to inspect the ruins of plantation houses on neighboring islands. They studied the color of the ancient stones plastered with molasses and oxblood. When construction started, ten men moved into tents on the island. They dug cisterns for water and used the stone they excavated to build the house. Master carpenters were flown in. Barges carrying containers of plantation furniture and rare plants and five stately twenty-five-foot Moroccan date palms bobbed across the waters.

Di would fly in from one of her three other houses, live in a tent on the beach, and direct things. She told the carpenters to paint the 362 mahogany doors white. They shook their heads. She told them how to lay the coral stone and chip it flat. She drew a chalk mark on the small mountain by the pool and had them blast off the top and sides to line up with the house. She put the kitchen next to the great room, which was not usually done in a plantation house. She stood there in her sarong and pointed and things got done; Arch signed the checks.

The result is Little Saint James, a plantation house with many pavilions which looks like a small village. Helicopters hover above it. Boats sail by and find excuses to beach themselves on the island's shores. The metal roofs shine in the sun and glow in the moonlight. Each bedroom is a separate pavilion set on the courtyard. The main house is three structures—the kitchen, the great room with coral





At night much of the illumination in the great room, *opposite*, with its coral stone walls and fireplace, comes from David Barrett's dramatic chandelier and other candles. *Above:* A loggia with concrete columns copied from originals on Haiti shelters a coral stone table carved by sculptor Sean Webster and armchairs made of woven rattan. *Right:* Chandra climbs a Moroccan date palm imported from Florida as Savanna looks on.

In the library, *below*, Chandra and Savanna relax on a West Indian sleigh bed covered with a crocheted spread from Portugal. Bronze shell from John Rosselli, NYC, on mahogany table. *Opposite below:* The sisters' airy pavilion is furnished with mahogany sleigh beds and brightly painted table, chairs, and folk art, all from Haiti, vivid bedspreads from Australia, and dyed-to-match cotton mosquito nets. *Opposite above:* The Cummins built on only one end of the small island.

stone walls, and the library—under a single roof. There's a children's pavilion and two for guests, and down the hill, surrounded by fragrant flowers, each of which was prayed over by a New Age gardener as it was planted, is Arch and Di's pavilion.

There are hardwood floors and louvered doors, jalousies, and overhead fans. There are the kind of chairs on which West Indian planters used to prop their boots for slaves to pull off, the kind of tables on which planters used to prop their elbows when they held their dark rum drinks. There are mahogany four-poster beds hung with mosquito net, old armoires, overstuffed furniture loosely covered in white on which Turkish shawls are tossed, not without deliberation, and a helipad. "The house is very simple," says Di.

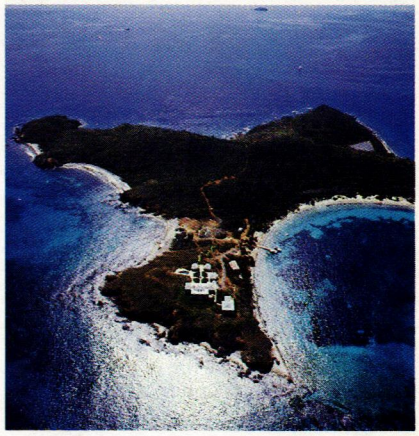
Outside are many arches and columns slung with white hammocks. Sometimes a tan hand rises from the hammock to pick up a pair of binoculars and study the horizon where Arch is windsurfing or Di is snorkeling

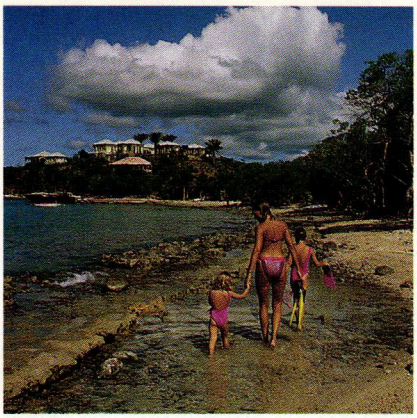


bare-breasted among the purple and yellow fish. The house has no glass or screens; it is open to the sun and sky. You can look through the arches sea to sea. With Di and Arch, nature is most important. All their houses are somewhat empty, unencumbered by books and ancestors' possessions. They are houses without pasts or cleared of their pasts, as though life in them started only when Di and Arch walked in the door.

Lawrence Peabody, who designed Habitation Leclerc in Haiti, was brought in as coordinating designer. He planned the arches and columns and advised Di on the interiors.

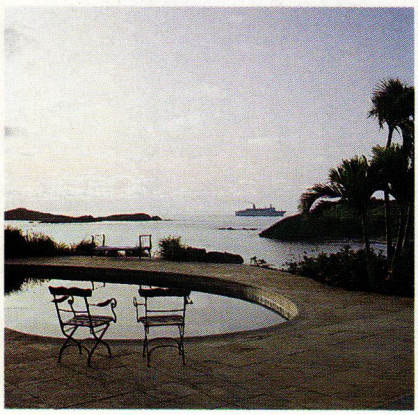
The Cummins follow whim and urge and their two daughters' school schedules from Sun Valley to their Fifth Avenue duplex penthouse to their shingled house in Bridgehampton, each place an escape from the previous escape. Wherever they are, somewhere in a distant room rock music plays, attractive friends lounge, and the machines that keep Arch hooked to his fortune are beep-





ing away. Wherever they live, there are great kitchens and outrageously luxurious bathrooms and beds stacked with small towers of Pratesi pillows. A few startlingly grand pieces that Di calls "serious" and "major" have been picked up at auction. In the background are the smiling staffs—the chefs and nannies, the gardeners and workmen. A driver is usually waiting downstairs in one of the Range Rovers to take Arch or Di to the gym. The boat captain is handing someone aboard their black Sea Ray, *The Apostle*. In the Hamptons the black Porsche is roaring out over the white gravel to take someone to the Meadow Club, or Arch is off on his Harley with the biker boys of East Hampton. There are always departures and arrivals and cars dispatched to meet someone at the airport.

Di Cummin is a wanderer, now able to wander among her own houses but still liable to take off for Turkey or the pyramids. She left her native Australia at seventeen and says she has never spent more than three weeks in one place since. She used to model. Arch Cummin is a sportsman and investor who took a summer off from the office to travel with Di and *(Continued on page 173)*





A West Indian four-poster, c. 1850, from Michael Connors, NYC, dominates the master bedroom. Flanking the bed are a Haitian icon—"very powerful," says Di Cummin—and night-stand. Silver candlesticks from Portantina, NYC. *Above left:* Mother and daughters on the beach. *Left:* A cruise ship heads for Charlotte Amalie.



SAMPLES

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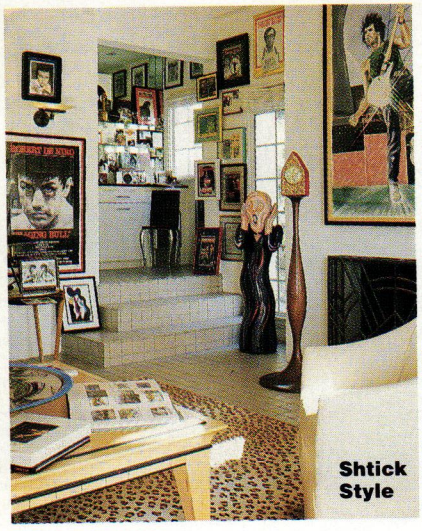
1930s American wrought-iron **armchairs** covered in natural rush, similar to order at Kinnaman & Ramaekers, Bridgehampton (516) 537-3838. Hand-dyed cotton **tablecloth,** from Etni Tecni, Paris, for stores (1) 43-48-80-52.

NEWS

Page 38 Howard Cobalt fine bone china **dinner plate,** $48, from Royal Worcester, for stores (609) 866-2900. Alhambra Limoges porcelain **buffet plate,** $67, from Philippe Deshoulières, for stores (201) 939-4199. Ercolano Black porcelain **cup, saucer, and dinner plate,** $426 5-pce place setting, from Richard Ginori, for stores (212) 213-6884. Falconet (#3626) cotton **toile de Jouy for wainscot and foreground bedcover,** by Braquenié, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C., London. Monumente d'Egypte cotton **toile de Jouy by washbasin,** by Braquenié, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Restauration **carpet,** c. 1820, through Braquenié, Paris; to the trade at Pierre Frey, NYC (212) 355-7200.

FOOD

Page 56 French **ceramic bowl,** $265, at Bergdorf Goodman, NYC (212) 753-7300. **58** French



Shtick Style

ceramic **square plate,** $95, at Bergdorf Goodman (see above). Cotton **tablecloth,** $385, by Patrick Frey, at Bergdorf Goodman (see above). **60** Elsa Peretti terra-cotta **platter,** $185, from Tiffany & Co., for stores (800) 526-0649.

PEOPLE

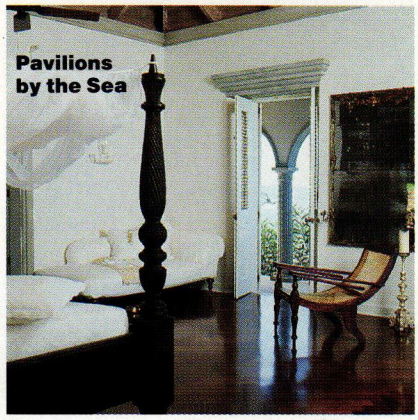
Page 62 Margolis **collections,** from Cory Margolis of Machine Age, NYC (212) 529-8869.

STYLE

Page 88 Long silk **dress** with cherry print, by Marc Jacobs for the Perry Ellis spring collection, $985, at Bergdorf Goodman, NYC; Bloomingdale's, NYC; Macy's, NYC, Miami; Saks Fifth Avenue, NYC, Beverly Hills.

CLASSIC RETREAT

Pages 92–103 Decoration, by MAC II, 125 East 81 St., New York, NY 10028; (212) 249-4466. **Architecture,** by Jaquelin T. Robertson of Cooper, Robertson & Partners, 311 West 43 St., New York, NY 10036; (212) 247-1717. **Construction,** by Nicholas Alimanestianu, Southampton (516) 283-5403. **Mantelpieces** throughout (except library), similar to order at Thornhill Galleries, London (81) 874-2101. **94–98** Waxed tinted **plaster wall finishes,** by Eddie Quiros of J. E. Q. Co., Stucco and Plastering of the Hamptons, Southampton (516) 283-2409. **94–95** Ornato (#DE-1594-101) linen/cotton **print on bergères and sofa pillows,** to the trade at Old World Weavers, NYC; Curran & Assocs., Atlanta, High Point; Holly Hunt, Chicago, Minneapolis; Hargett Assocs., Dallas, Houston; Todd Wiggins & Assocs., Dania; J. Robert Scott & Assocs., Laguna Niguel, Los Angeles; Sloan Miyasato, San Francisco; Rist Corp., Washington, D.C. Late Regency mahogany **partners' desk,** similar at Carlton Hobbs, London (71) 730-3517. Custom hand-printed cotton **stripe on sofas,** similar to the trade to order from Dek Tillett, for showrooms (413) 229-8764. Bridgewater **sofas,** to the trade to order from Guido De Angelis, NYC (212) 348-8225. Shetland Suede **leather on foreground armchair,** to the trade at Clarence House (see above for pg 38). Aesthetic movement painted **stool,** similar at Florian Papp, NYC (212) 288-6770. Early 17th century English **crewelwork throws on winter garden sofas,** similar at Elinor Merrell, NYC (212) 288-4986 by appt. **98** Carsten Check (#63635.01) **cotton on chairs,** to the trade at Brunschwig & Fils (see above for pg 38). Irish carved wood **mirror,** c. 1725, similar to the trade at J. Garvin Mecking, NYC (212) 677-4316. Shannon coir **carpet,** from the Natural Fiber collection, to the trade at Rosecore Carpet Co., for showrooms (212) 421-7272. Swedish neo-Gothic mahogany **center table,** c. 1840, similar at Evergreen Antiques, NYC (212) 744-5664. Russian mahogany **armchair,** c. 1810, similar at Niall Smith Antiques, NYC (212) 255-0660. **Woodwork,** designed by MAC II, executed by Laszlo Sallay, NYC (212) 866-0112. Custom brass adjustable **library light** on bookcase, similar to the trade to order at Ann-Morris Antiques, NYC (212) 755-3308. English Oak Leaf linen/cotton **print on armchair,** at Bennison Fabrics, NYC (212) 941-1212. **Armchair** (#243), to the trade to order at Guido De Angelis (see above). Biedermeier Stripe **cotton jacquard on sofa,** at Le Décor Français, NYC (212) 734-0032. **99** Cheque (#F-11647) **cotton plaid on chairs,** to the trade at Roger Arlington, NYC; Jerry Pair & Assocs., Atlanta, Dania; Devon Service, Boston; Jack Lenor Larsen, Chicago; Walter Lee Culp Assocs., Dallas, Houston; Kneedler Fauchère, Denver, Los Angeles, San Diego, San Francisco; Holly Hunt, Minneapolis; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Wayne Martin, Portland, Seattle; Laurii Textiles, Toronto. Quarry **tile,** 6″ sq, from American Olean Tile Co., 1000 Cannon Ave., Dept. HG, Lansdale, PA 19446. **100** Stipple (#W250-11) **wallpaper,** to the trade at Osborne & Little, NYC, Chicago, Stamford; Ainsworth-Noah & Assocs., Atlanta; Shecter-Martin, Boston; Boyd-Levinson & Co., Dallas, Houston; Design West, Dania; Shanahan Collection, Denver; Randolph & Hein, Los Angeles, San Diego, San Francisco; Gene Smiley Showroom, Minneapolis; JW Showroom, Philadelphia; Stephen E. Earls Showrooms, Portland, Seattle; Richard Russell Assocs., Washington, D.C. **Pinstripe stenciled on wallpaper,** by Mike Frohm Decorative Painting, Brooklyn (718) 858-8797. Bathroom **cabinet,** designed by MAC II, executed by Laszlo Sallay (see above). Saint James pewter-finished single arm **sconce,** to the trade to order at Ann-Morris (see above). Three-Over Stripe (#CW5) **wallpaper,** to the trade at Clarence House (see above for pg 38). **101 Wall glazing and pinstriping,** by Mike Frohm (see above). French Empire **brass mirror,** similar to the trade at



Pavilions by the Sea

Clifford Stephens, Los Angeles (213) 653-0101. Malaga (#32256-3) **cotton for curtains,** to the trade at Clarence House (see above for pg 38). Saint James pewter-finished swing arm **sconces,** to the trade to order at Ann-Morris (see above). **Cabinetry,** designed by MAC II, executed by Laszlo Sallay (see above). **102–03 Wall glazing and pinstriping,** by Mike Frohm (see above). Petits Picots (#P-2531) **cotton on headboard and chaise,** by Comoglio, Paris; to the trade at Fonthill, NYC; Travis-Irvin, Atlanta; Devon Service, Boston; Nicholas P. Karas Assocs., Chicago; Walter Lee Culp Assocs., Dallas, Houston; Donghia Showrooms, Dania; Kneedler Fauchère, Los Angeles, San Diego; Croce, Philadelphia; Shears & Window, San Francisco; Designers Showroom, Seattle; Marion Kent, Washington, D.C.; Primavera, Toronto. English **quilt,** c. 1850, similar at Elinor Merrell (see above). Saint James brass swing arm **sconce,** to the trade to order at Ann-Morris (see above).

THE STORY OF A COUCH

Pages 104–05 Grapevine American arts and crafts painted wood **panels,** similar at Joel

LEFT: GREY CRAWFORD. RIGHT: JEAN PAGLIUSO

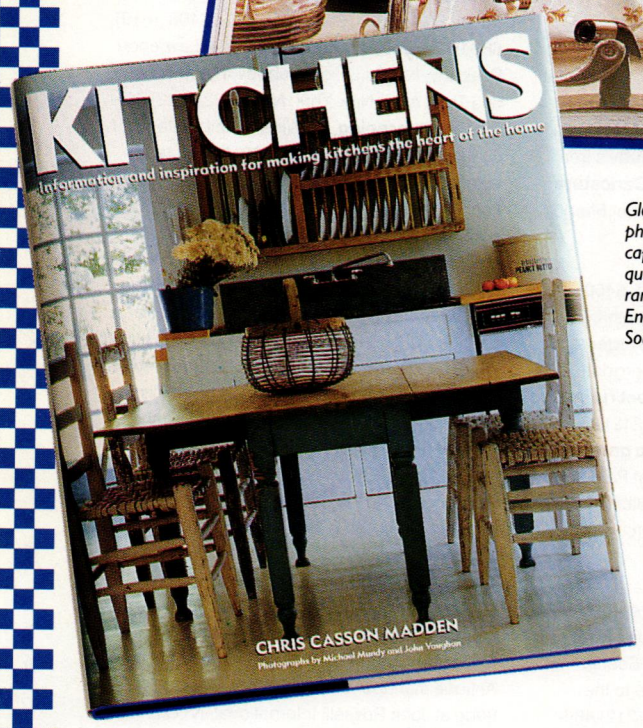
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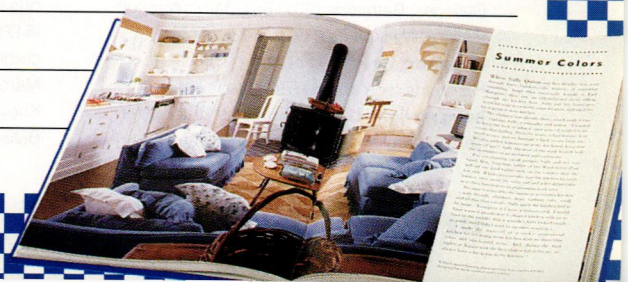
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RESOURCES

Mathieson, NYC (212) 941-1491. Elphinstone **chaise,** velvet **ottoman table,** to order from George Smith Sofas & Chairs, NYC (212) 226-4747. Rosevine cotton/linen **print on chaise,** from Bennison Fabrics, NYC (212) 941-1212. Wooden **fan,** by Christopher Hewat, similar at Victoria Munroe Fine Art, NYC (212) 249-5480. Checked rayon/silk **throw on chaise,** similar at Judyth vanAmringe, NYC (212) 736-5130 by appt. Vintage floral **pillows on armchair and chaise,** similar at Indigo Seas, Los Angeles (310) 550-8758. Late 19th century American walnut **candlesticks,** similar at David & Co., NYC (212) 226-5717. **106** 19th-century Erie Railroad wooden **finials,** similar at Judyth vanAmringe (see above). **Painting,** by Alida Morgan, NYC (212) 486-3991. **108** 1940s floral cotton **tablecloth,** similar at Indigo Seas (see above). **109** *Wendy's Cross* mixed-media **ankh,** by Eric Rhein, NYC (212) 995-8326. Jeweled **cross,** by Maria Snyder, similar at Maria Snyder Studio, NYC (212) 274-9578. *Silver Halberdier* mixed-media **sculpture,** by Eric Rhein (see above). Boudoir **pillow sham** (#5018), from Porthault & Co., for stores (212) 688-1660.

SHTICK STYLE

Page 120 Mr. Ambrose Peep mohair/mahogany keyhole **screen,** Mr. Franks teakwood **clock,** both by Michael Joannidis, similar at Modern Living, 8125 Melrose Ave., Los Angeles, CA 90046; (213) 655-3898. Hand-painted steel **umbrella stand** (or wastebasket), by Piero Fornasetti, to order at Modern Living (see above). **121–23 Picture frames,** by Stuart Zehngut, similar at the Los Angeles Art Exchange, Santa Monica (310) 828-6866. **121** Quilt stainless-steel/mahogany-finished Anegre wood **credenza,** by Monique and Sergio Savarese for Dialogica, to order from Dialogica, NYC (212) 966-1934; Los Angeles (213) 951-1993. One-of-a-kind **clocks,** by Pedro Friedberg, similar at Harcourts Modern and Contemporary Art, San Francisco (415) 421-3428. **Artwork,** by Carl Nicholas Titolo, similar at Jordan-Volpe Gallery, NYC (212) 570-9500. Patinated-steel/glass **sconce,** by Mark Brazier-Jones, similar at Modern Living (see above). **122** Stanza mahogany/leather **dining chairs** inlaid with taxidermy fish eyes, Compello mahogany **dining table** with aluminum inlay, both by Lee Weitzman, to the trade to order from Lee Weitzman Furniture, Chicago (312) 243-3009. Porcelain **plates,** by Piero Fornasetti, to order at Modern Living (see above). Simon silver-plated **candelabra with vase,** by Borek Sipek for Driade's Follies Collection, crystal/cast-bronze **toasting glasses,** by Borek Sipek and David Palterer for Alter Ego, all at Modern Living (see above); for other dealers (800) 869-9163. Clear **glasses,** by Danny Lane, at Maxfield, Los Angeles (310) 274-8800. **Portrait** of Larry David, by Mary Beth McKenzie, similar at Joseph Keiffer Gallery, NYC (212) 249-8249; Capricorn Galleries, Bethesda (301) 657-3477; Wyckoff Gallery, Wyckoff (201) 891-7436. **Angel sculpture,** by Pedro Friedberg, similar at Harcourts (see above). Bronze-finished steel **hanging light,** by Jean-François Crochet for Terzani, similar at Modern Living (see above).



Marcellus maple/ebonized-mahogany **bed,** Spiral lacquered **mirror** with crackled finish and maple detailing, Zig-Zag ebonized-mahogany **shelf** with ebony detailing, all by Lee Weitzman, to the trade to order from Lee Weitzman (see above). Porcelain **clock,** by Salvador Dali, similar at Modern Living (see above). Guitar hand-painted molded-plywood **chairs,** by Fornasetti, to order at Modern Living (see above). **123** Minotaure wrought-iron/wood **chair,** by Jean Guillevic for Murray's Iron Works, to order from Murray's Iron Works, Los Angeles (310) 652-0632. **Caricature** of Richard Lewis, by Hirschfeld, similar at Margo Feiden Gallery, NYC (212) 677-5330.

ANGEL WINGS IT

Page 132 Midway Stripe long silk **vest,** $450, Magic Carpet silk capri **pants,** $350, both from the Todd Oldham spring collection, to order at Henri Bendel, NYC (212) 247-1100; Bergdorf Goodman, NYC (212) 753-7300. **Carpet runners,** similar at ABC Carpet & Home, NYC (212) 473-3000. Jazz cotton/polyurethane **fabric on sofa,** by John Kaldor Fabricmaker, similar at Paterson Silks, for stores (800) 427-4557. **134** Blueline **photograph,** similar from Tom Bonauro, San Francisco (415) 648-5233 by appt.

ARTIST'S AERIE

Pages 140–47 Artist **James Brown,** represented by the Leo Castelli Gallery, 578 Broadway, New York, NY 10012; (212) 431-6279. **141** Scenic Hindoustan wood-blocked **wallpaper,** to the trade at Zuber et Cie, for showrooms (212) 486-9226. The Wave handwrought sterling-silver **coffee and tea service,** by Allan Adler, to order from Allan Adler Handwrought Silver, Studio City (310) 652-7914 by appt. **143** Murmansk silver **footed bowls,** by Ettore Sottsass for Memphis Milano, at Urban Architecture, Detroit (313) 873-2707. **145 Full-length portrait,** by Julia Condon, NYC (212) 982-5159.

AN AMERICAN IN MILAN

Pages 148–55 Decoration, by Paolo Genta Ternavasio, Via S. Pio V 36, Turin 10125; (11) 68-77-60. **148–49** Salazar **floral chintz on furniture,** to the trade at Old World Weavers (see above for pgs 94–95); Classic Revivals, for showrooms (617) 574-9030. **150–51** Laccio plastic-laminate/chromed-steel **coffee tables** (some stacked), by Marcel Breuer, from KnollStudio, a division of the Knoll Group, for dealers (800) 445-5045. Miss Balù **plastic table,** by Philippe Starck for Kartell, for dealers (212) 477-3188. Grand Trylon lacquered-steel **light fixture,** by Gilles Derain for Lumen Center Italia, at Lee's Studio, NYC; to special order at Adesso, Boston; Luminaire, Chicago, Coral Gables; Roche Bobois, Denver; Diva, Los Angeles. **152–53** Dialog Collection nylon **carpet** (#14-4637), by David Hockney for Vorwerk, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C.; Gregory Alonso, Cleveland; Dean-Warren, Phoenix. Aletta aluminum/opaline polycarbonate **ceiling fixture,** by Jan Hanif Mohamed for Segno, at Luminaire, Chicago, Coral Gables. **154** Grand Trylon lacquered-steel **light fixture,** by Gilles Derain for Lumen Center Italia (see above). One from the Heart metal/mirror glass/plastic **lamp,** by Ingo Maurer for I. L. Euro, for stores (212) 477-3188.

PAVILIONS BY THE SEA

Pages 160–67 Architecture, by Drexel Patterson of Island Architects West, 2820 Camino del Rio South, Suite 300C, San Diego, CA 92108; (619) 688-9300. **Coordinating design,** by Lawrence Peabody, F.A.S.I.D., of Peabody International, 805 Third Ave., New York, NY 10022; (212) 754-7955. **Landscaping,** by William Neil, Little Saint James, fax (809) 771-3828. **160–61** Hunter Original (#25572) **ceiling fans,** from the Hunter Fan Co., for stores (901) 745-9222. Chesterfield **sofa,** Elverdon **armchair,** standard **stool,** to order from George Smith Sofas & Chairs, NYC (212) 226-4747. Basic Cloth (#1638-2) **cotton for slipcovers,** to the trade at Robert Lehr, a division of Decorators Walk, for showrooms (516) 249-3100. Buckingham Rose hand-stenciled coir **carpet,** from India, through Import Specialists, for stores (800) 334-4044. George III mahogany **table at rear,** similar at Michael Connors, NYC (212) 473-0377 by appt. **162** Wire **chandelier,** by David Barrett, to the trade at Circa David Barrett, NYC (212) 688-0950. Scroll-arm **sofa and chairs,** to order from George Smith (see above). Colonial West Indian mahogany **rocker,** c. 1865, similar at Michael Connors (see above). Custom brass **standing lamps,** similar to the trade to order at Ann-Morris Antiques, NYC (212) 755-3308. **164** Antique mahogany **shell table,** similar to the trade at John Rosselli International, NYC (212) 772-2137. **165** Colonial West Indian mahogany **sleigh bed in foreground,** c. 1840, similar at Michael Connors (see above). **166–67** Colonial West Indian mahogany **four-poster,** c. 1850, similar at Michael Connors (see above). 18th-century Italian silver **candlesticks,** similar at Portantina, NYC (212) 472-0636.

TIMELESS ROOMS

Page 176 42nd Street **cotton sateen for pillows on bed and bedcover,** Givet **linen for small pillows on sofa and curtains,** to the trade at Donghia Textiles, NYC; Interior Elements, Atlanta; Ostrer House, Boston; Donghia Showrooms, Chicago, Cleveland, Dania, Los Angeles, San Francisco, Washington, D.C.; David Sutherland, Dallas, Houston; Wendy Boyd, Denver; Judy Baer, Philadelphia; Susan Mills, Seattle; Telio & Cie, Montreal, Toronto.

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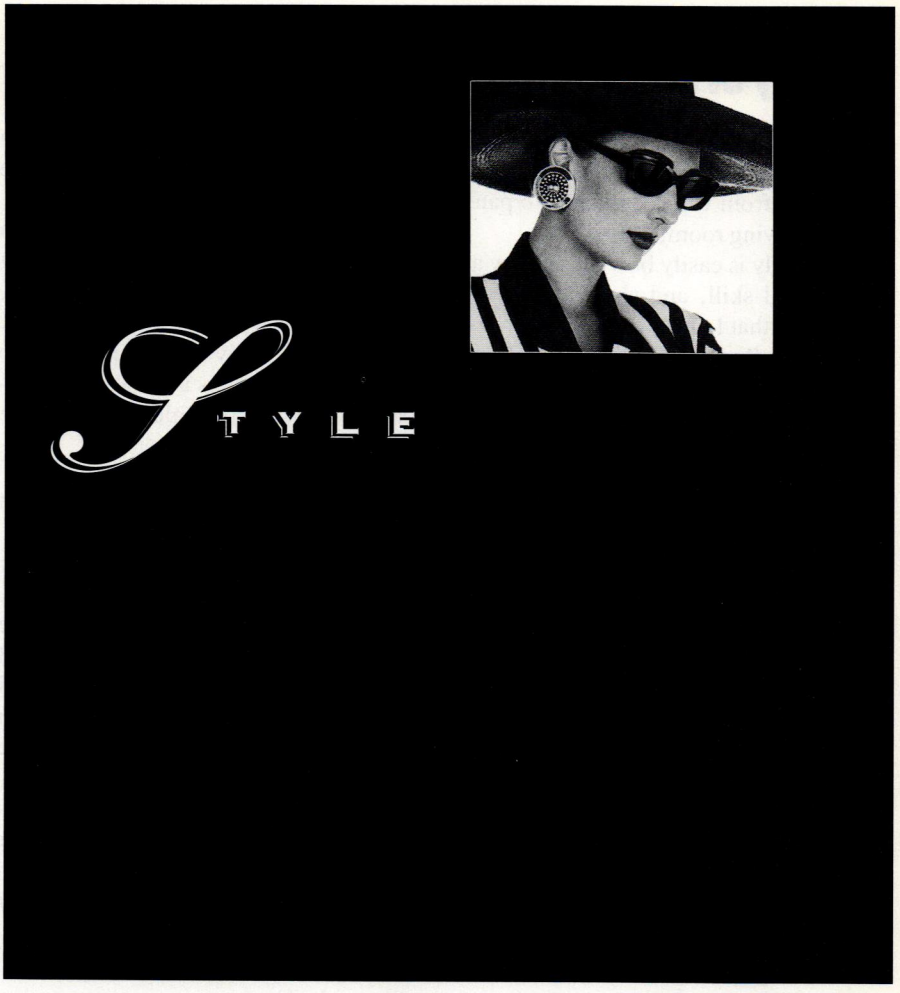
(Continued from page 166) never returned. Philadelphia, Harvard, Wharton, and First Boston are remote now, and the Victorian silver frames hold only pictures of immediate family.

At Little Saint James, Di compromised on very little of her original vision. She wanted outdoor balcony showers and got them. She wanted the house to be lit only by candles and light reflected off the water and white stone, but she gave in and had a strip of light run under the moldings. Still, it is a dark house at night and deeply romantic, with the wind blowing the scent of frangipani, white ginger, and jasmine. A blue heron high-steps across the lawn, sinking into the thick soft grass. The Cummins' black boat and their white boat bob in the pale water.

Arch and Di have created a whole ecosystem here, with the help of landscaper William Neil, who now lives in a very chic tent on the beach and propagates the island's own plants. Once the plants were in, birds and insects never before seen on the island began to appear. Deer even swam the sea from Saint John to get to Little Saint James. In season giant sea turtles came to nest on the beaches.

Eleven years after Arch bought Little Saint James, workmen are still arriving daily, now to dig a running trail around the island. Like all great houses, Little Saint James is never quite finished.

Di has rebuilt the tent on the beach where she slept while the house was being built. She liked to open the tent and look back at the unfinished pavilions shining on the hill in the moonlight. "It's the only house I've done that turned out even better than the dream in my head," she says. But she still wants to keep her tent because Di Cummin likes simple things. ♠



Story of a Couch

(Continued from page 109) chaise, a blue velvet armchair, and a red velvet ottoman. And on our way home we bought a blue and white armchair at an unreasonable price on Bleecker Street. When all these things were delivered, they looked depressingly new; David, the dachshund, made them look old in a matter of weeks. I still feel thankful to him. I am fascinated by handwork and by objects that need lots of repair. I enjoy working to rescue something, and I like to leave it in a condition that makes you think more could be done. Perfection is the end of fantasy.

One day at the shop run by Signor Chiesa, the antiques dealer in my hometown of Bra in Italy, I found an eighteenth-century altar that had been made into a chest (probably by a priest determined to hide his good wine), a peasant's wooden table from the same period, and a cardboard box filled with what looked like pieces of a candelabra. I spent days in my house in Bra washing, fixing, and restoring everything, including the contents of the cardboard box, parts for five beautiful eighteenth-century candelabras, made of lacquered wood covered with gilded tin flowers and grapevines. I had all of the above shipped to New York. One morning I confronted two enormous crates occupying the sidewalk in front of the house, and for a moment I felt desperate, but with ladder, screwdriver, and assistant, everything was upstairs in a few hours.

Traveling and curiosity tempt us to buy things wherever we go. When Wendy and I arrive in Los Angeles, the first stop (after a margarita at the Ivy) is our friend Lynn von Kersting's shop, Indigo Seas. We drink the best mint tea ever and fly back home with pillows, silk, linen, paintings, and lampshades. Once we found two Neapolitan paintings at the Los Angeles Fine Art Gallery. A huge gilded throne in questionable taste flew with us from Cuzco, Peru, to New York and then with me round-trip to Milan, to be reupholstered in Cherasco with fabric from Turin. Other objects came from Bangkok, Paris, London, Guatemala, and all around the States.

On our regular walks to the restaurant Da Silvano on Sixth Avenue, it's a tradition to stop at two of our favorite shops, Joel Mathieson and David & Co. From David's, Wendy collects

Story of a Couch

glass and wooden candlesticks that she makes into lamps. I found a grapevine screen, from which I made two panels in the living room, at Joel's.

Wendy is easily bowled over by any practical skill, and she considers it a miracle that I managed to put down the wooden floor on the landing after we discovered decaying linoleum under an unwanted runner. "I do not take a moment of credit," she says, "for any of the domestic feats Oberto has worked. He laid a floor. He invented the curtain rods and tiebacks from old sofa feet. He even gold-leafed them!"

To me it seems that decorating a house is an exercise in fantasy, not much different from creating a picture, getting dressed, or cooking risotto. You can be happy with a futon and no chair. All the rest is a game of possession-obsession that pleases your eye and reminds you of exciting moments and experiences in your life. The house is like an album to which you keep adding pictures and changing pages; our house is a reflection of the dialectic between Wendy and me.

We don't live student-style anymore, and I miss the blue and white couch. Which, by the way, has been repaired and given a new, grown-up look—and can still accommodate a Goodman on its gentle seat. ♠

Classic Retreat

(Continued from page 99) bought the painting—he expected to be given it—thought the empty chaises looked as if they were conversing.

On the second floor of both wings are bedrooms. Above the library is the master bedroom with its soaring pitched ceiling, painted the same saffron color as the outside of the house. This room gives onto a vast balcony with a stunning view across the water. En suite are separate areas for this busy couple to work, exercise, and unwind in after their incessant traveling.

As a designer, Mica is famous for her pared-down stylishness, for the seemingly effortless way she mixes the grand and the simple, the traditional and the contemporary, the exotic and the classical, and for the discretion with which she uses decoration to enhance her clients' lives. This new house exemplifies the formidable taste and elegance and sheer good sense her other projects have led us to expect. The difference is that when Mica works on her own behalf—she now has four residences to maintain—she can indulge herself: spread a dressing table with Turkish embroidery, paper a guest room the color of raspberry ice, have fun with gilded pelmets. This is what gives this house so much personality and panache. And we should also give credit to Mica's husband. "In Xanadu did Kubla Khan/A stately pleasure-dome decree . . ." This pleasure dome is as stately as any of the yalis, the Ottoman villas that line the Bosporus in Ahmet's native land. ♠

Designing President

(Continued from page 118) imagination is evident in the many ingenious improvements that make Monticello a marvel of mechanical wizardry: the hidden pulley that allows two double doors to open when only one is pushed; the pair of dumbwaiters on which a bottle of wine can be sent up from the cellar while an empty one is on its way down; and the double-faced indoor-outdoor clock that also tells the days of the week. The new interior layout gave Jefferson the complete privacy he craved as he became even more of a public figure after assuming the presidency in 1801. There was also more room: little space inside the compact house is devoted to antechambers, corridors, and staircases, transitional areas which he considered wasteful.

In that final version the magnificently proportioned interiors took on a monumental simplicity, making it easy to understand why Thomas Jefferson is now ranked among the three greatest neoclassical architects of the early nineteenth century, along with Sir John Soane and Karl Friedrich Schinkel. But in his own country Jefferson remains unique. He showed us how to express our better selves through architecture, and his constant quest for that ideal is the secret behind his incomparable achievement at Monticello. ♠

For visitors information: Thomas Jefferson Memorial Foundation, Monticello, Box 316, Charlottesville, VA 22902; (804) 295-8181.

American in Milan

(Continued from page 152) a stunning collection of Neapolitan gouaches, and a Raphael study for his famous *Conversion of Saul* which once belonged to the duke of Devonshire.

These have been whimsically combined with furniture by Marcel Breuer, Philippe Starck, Eileen Gray, and Paolo Genta, carpets by David Hockney and Mimmo Paladino, fabrics ranging from fake fur to a floral polished cotton that Price Mondadori's friend Gianfranco Ferrè coincidentally used for some Dior gowns, and an assortment of zany light fixtures. She also held on to a few favorite antique pieces that fit in with the house's new mood, such as a curvaceous Louis XV marble console, an ormolu centerpiece, a busty gilded Roman baroque hall table, and a set of giltwood Russian dining chairs that help brighten the ground-level sitting room which gives onto the garden. Along with the second-story library-dining room, this room is often the setting for animated buffet dinners. Price Mondadori christened her revamped home with a dinner for seventy to celebrate the opening of Inès de la Fressange's shop in Milan.

Many of the herbs used in preparing meals for family and friends come right out of the garden, which also sends the smell of camellias and antique roses swirling through the house. The herbs were transplanted from Price Mondadori's beloved getaway on Capri. "I love the south of Italy," she says. "The colors, the light—I go as much as possible." With all the new color, light, and larkiness she's brought into her northern house, though, there are fewer reasons to escape. ♠

To Catch a Thief

(Continued from page 158) running through the alarm line and duplicate that power with a battery; this would essentially subvert the system into "thinking" that everything was fine. A high-tech antitheft installation might include a device that changes the amperage every twenty seconds in a random pattern, making the burglar's job nearly impossible. And a fail-safe system might include a radio transmitter, which will relay an alarm even if all the telephone lines in a neighborhood are disabled. "Since telephone lines can fail," says Gillespie, "the future is in wireless and cellular transmitters."

Some collectors say that an old-fashioned touch is the last critical link in their systems. For example, a black Labrador named Beauty helps guard the five-story Manhattan brownstone owned by Jonathan and Helena Stuart and works by Picasso, Miró, Magritte, and Jim Dine. "The alarm company guarantees a response time of ten minutes," says Helena Stuart, "while Beauty can get from the top floor to the front door in ten seconds." ▲

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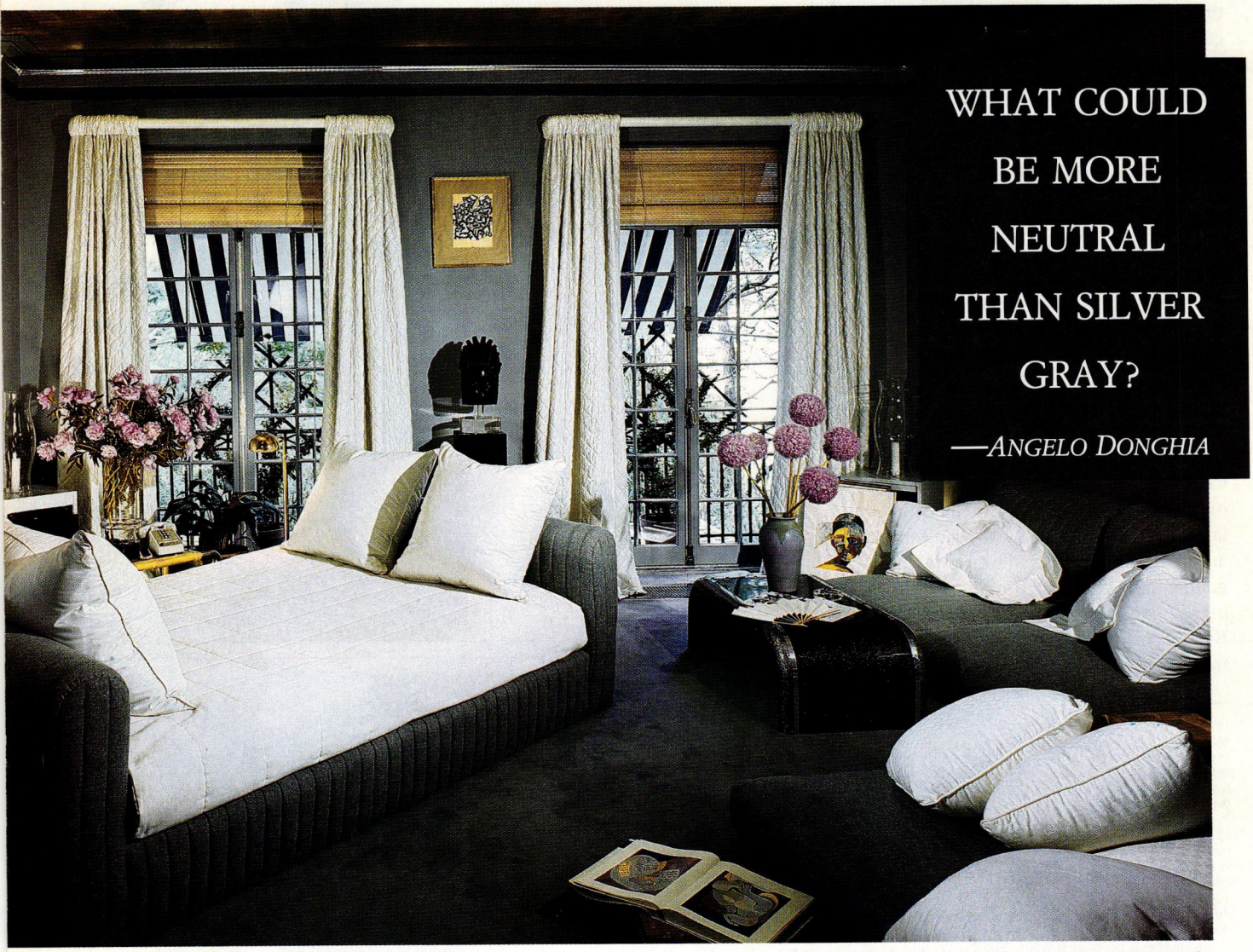
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TIMELESS ROOMS



DATE 1973 **PLACE** New York City
DECORATOR/OWNER Angelo Donghia
BIO Famous for his urbane softly padded modernism and his marketing genius, Donghia was the first designer to become a one-man conglomerate. Eight years after his death, Donghia Furniture & Textiles and Donghia Showrooms continue to thrive and his trademarks—menswear fabrics, upholstered furniture legs, bleached wood floors—are decorating staples.
CONCEPT A bedroom, tailored yet free of hard edges, that also functions as a relaxed setting for lounging, entertaining, and even dining.
SETTING A second-floor room in a house with French windows onto a balcony overlooking a garden.
COLOR AND TEXTURE This is the first place where Donghia, a tailor's son, went all the way with gray flannel: it covers the walls, channel-quilted bed frame, and deeply cushioned furniture he designed and is echoed by the velvet carpet. To avoid a drab sea of gray, Donghia put white cotton and linen to use as pillows, a bedspread, and diamond-quilted curtains under a ceiling lined in gold tea paper.
FLOOR PLAN Placing the bed on the bias maximizes the garden views. Modular seats hug one wall.
ELEMENTS All furniture is kept low, making the room seem larger. Accessories are pared down to "objects with a purpose," such as vases and a fan; bureaus are banished to the dressing room. White lacquer stereo speaker cabinets double as end tables.
LIGHTING Opposed to ceiling fixtures, Donghia relied on the soft glow of can lights in corners on the floor as well as candles and minimal bedside lamps.
DECORATOR'S ASSESSMENT "My bedroom," Donghia said, "allows me to wake up with a new pattern or idea on my brain. It's like living in black and white and thinking in color." **Details see Resources**

COURTESY DONGHIA